

THE ATHENÆUM

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No. 3661.

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CONTENTS.

MR. S. R. GARDINER'S LECTURES ON CROMWELL	873
DR. BUDGE'S TRANSLATION OF THE BOOK OF THE DEAD	874
A MEMOIR OF LORD VIVIAN	875
TWO TRANSLATIONS OF BERTHOUD'S CONSOLATION OF PHILOSOPHY	877
NEW NOVELS (Deborah of Tod's; Sunset; Malmé o' the Corner; The Sinner; The Iron Cross; The Freedom of Henry Meredith; A Man of the Moors; The Widow Woman; The Making of a Prig)	878
HANNAY'S SHORT HISTORY OF THE NAVY	879
RECENT VERSE	880
BOOKS ABOUT INDIA	881
CHRISTMAS BOOKS—LOCAL HISTORY	882
AMERICAN FICTION	883
OUR LIBRARY TABLE—LIST OF NEW BOOKS	883-885
'SIBYLLINE LEAVES'; AN UNDESCRIBED CRANMER; A PUPIL OF ROGER BACON; THE FRANCISCAN MYTH; JUTISH ELEMENTS IN KENTISH PLACE-NAMES; MATTHEW ARNOLD'S 'POEMS OF WORDSWORTH'; 'LA SAINTE'; THE LAW OF AUTHOR AND PUBLISHER; BACCHYLIDES; M. ALPHONSE DAUDET	885-887
LITERARY GOSSIP	888
SCIENCE—THE DOLMENS OF IRELAND; LIBRARY TABLE; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS	888-891
FINE ARTS—MEDALS AND DECORATIONS OF THE ARMY AND NAVY; LIBRARY TABLE; CHRISTMAS BOOKS; THE SOCIETY OF PAINTERS IN WATER COLOURS; NOTES FROM PARIS; NOTES FROM ATHENS; SALES; GOSSIP	891-894
MUSIC—LIFE OF VERDI; GOSSIP	895
DRAMA—THE WESTMINSTER PLAY; GOSSIP	896

LITERATURE

Cromwell's Place in History. Founded on Six Lectures delivered in the University of Oxford. By Samuel Rawson Gardiner, D.C.L. (Longmans & Co.)

ALL those who take an interest in the history of the Stuart period will give a hearty welcome to Mr. Gardiner's estimate of "Cromwell's place in history," but it will, we fear, be distasteful to the many who, when they think at all, still regard the great struggle of seventeenth century Puritanism in the direction of religious freedom not as a political lesson, but as a highly picturesque drama, in which our forefathers were permitted to play their parts mainly for the sake of stimulating the imagination of their successors. What such people think, it may be objected, cannot be of much consequence to any but themselves. This is, however, a mistake, for while they continue to exist, not as mere intellectual curiosities only—survivals from the days when the novels of Sir Walter Scott influenced political thought—they encourage the production of romance-histories that go on spreading delusions which common sense finds it very hard to combat. The country squire who said, "I never read Lingard because my family were Yorkists, and he wrote in favour of the usurpation of Henry of Richmond," is a specimen but slightly exaggerated of prejudice still often encountered.

Mr. Gardiner is an historian whom it would be something very like impertinence on our part to praise. He has not only a large measure of that faculty (rare at any time) which is called the historical instinct, but his knowledge of the more obscure literature of his subject, especially of foreign documents, has never been equalled. This secures for him a breadth of view, and a consequent calmness, which could not, from the nature of the circumstances, be attained by any of his predecessors. He knows, too, that the historian must not degenerate into the mere annalist, however necessary such homedness of literature may be on their own lower level; and he has been careful throughout to avoid philosophical and moral digres-

sions, which, however entertaining, are no part of the historian's true work, and are apt to distract, if they do not pervert the judgment of the reader. Working as he has done for many years upon the seventeenth century, he has acquired a knowledge of the characters of the men among whom Oliver's childhood and youth were passed, and of those with whom he associated in later life, which fits him admirably for understanding and entering into the future Protector's outlook on the world. He realizes how perilous it is to attribute unreservedly to men of the Puritan time feelings identical with our own. Right and wrong may in themselves be absolute, but they influence the actions of men in ways which differ in different ages. An action, or even a suggestion, may be at one time honourable, and therefore within the limits of expediency, which would be at another revolting. Much of the wild writing which disfigures the literature of this and other countries has had its origin in the inability of authors to comprehend that in many matters, such as religious toleration, slavery, and the treatment of the vanquished and prisoners, it has been an absolute impossibility for the best and most wide-minded of the men of former days to think as we are accustomed to do. It is, no doubt, most difficult to realize this; but, until we do, we can never hope to pass judgment on the good and the bad of former days with anything approaching fairness.

The unmeasured laudation with which some of the moderns have thought it becoming to honour the memory of the Protector is almost, if not quite, as offensive as the ribaldry with which the men of the Restoration amused themselves. A reaction was needed; but it passed so far beyond the limits of right reason that there was some danger that the old superstitions might be once more rehabilitated. We trust that, now Mr. Gardiner has spoken, his summing-up on at least all the more important features in Oliver's career will be regarded as authoritative by those who have not time or inclination to make detailed investigation for themselves. The verdict is, on the whole, favourable, but we find that Oliver's was no more a perfect character than that of other men. It was far from being in harmony with itself. In points where he has been usually regarded as almost preternaturally strong, Mr. Gardiner detects evidence of something very like incapacity. That Oliver was of a quiet, orderly nature, with no far-reaching yearning after personal or family advancement, seems certain. Had he been anxious to attract attention to himself, he had from his position many chances of doing so; but except for fen-bickerings of small account, he must have led the quiet life of a rural squire with limited interests. We can imagine him riding or tramping about his small estate during the day, and spending the evening over his Bible and a few volumes of Puritan divinity, deriving at times secular refreshment from Sir Walter Raleigh's 'History of the World,' a book we know he esteemed highly, for in after days he advised his son Richard to "recreate" himself therewith. Mr. Gardiner draws attention to the fact that

"Cromwell kept quiet during the years in which Charles was governing without a Par-

liament. He is not heard of as resisting the payment of ship-money, nor even as setting at defiance the ecclesiastical courts. Clearly he was no ambitious firebrand, but a man under authority, whose aim it was to carry obedience to the utmost limits consistent with his personal duty. This, too, is characteristic of the man, and displays itself again and again in his prolonged hesitations to break with established authority. In his conservative dislike to hasty changes combined with a religion influencing the conduct as well as the creed, Cromwell was a fair representative of the better part of England; none the less because when once his reluctance to step forward had vanished, he was capable of administering heavy blows against those who blocked the way too persistently even for his patience, and because when once he had broken with the past, no going back was any longer possible for him."

The lecturer dwells on the fact that Oliver was not in creed only, but in life and conduct, a God-fearing man. This, indeed, is as surely demonstrated as the holiness of any one of the saints of mediæval Christendom, and it crushes at once many of the calumnies which have gathered round him, though, of course, it cannot affect the character of some actions which a modern view must necessarily regard as discreditable to Cromwell. No reasonable man would now, we trust, speak of the slaughters in Ireland as anything but atrocious crimes. To call them "terrible surgery," as Carlyle has done, is to efface the line which separates evil from good. No immediate gain in the present, no hope of advantage in the future, can excuse the massacre of the innocent. Had the slaughter of Drogheda really been the means of permanently pacifying the whole of Ireland, it would have been none the less intrinsically evil; but the result has not been what the victor hoped for. It would be rash to say what it has been. There are those who trace a great part of the evils which Ireland underwent during two succeeding centuries to this violation of natural right. The most perverted casuistry has no defence for actions such as these; but they are not difficult of interpretation to anyone who knows the spirit of the time. We may well believe that to Cromwell's mind there was a full justification. He, like all the rest of England at the time, received as simple truths the wild exaggerations regarding the massacre which had occurred in Ireland a few years before—an event terrible enough in itself, but magnified out of all proportion by the fierce religious hatred of the time. He, moreover, regarded the national religion of the Irish as a form of idolatry which it was impossible to tolerate in a Protestant state. The Puritans with all their many virtues possessed hardly any faculty for seeing religion from any other standpoint than their own. It is by no means easy for a modern to comprehend the power which the letter of Scripture possessed in fashioning their conduct. The earlier Reformers in their attacks on Catholic rites had fallen back on the denunciations of idolatry to be found in the Old Testament. English Puritanism accepted and even exaggerated this teaching. Oliver knew his Bible as few men do to-day; his heart had, no doubt, thrilled from boyhood at the wars of Joshua and the dealings of Elijah with the prophets of Baal; to him it had become a fixed conviction that he had been raised up by God to bestow peace on

the land, and tread in the footsteps of those whom he believed to have been directly guided by the Most High.

This, we are well aware, is not an excuse, but we submit it to be the true interpretation of events which have cast so dark a shadow over his otherwise humane character. It is well to remember also that such evidence as we have seems to show that during the few years in which he exercised supreme authority the persecution of the English Catholics was less severe than it was either before or afterwards. It was, then, by no means personal hatred which stimulated him to the atrocities of the Irish campaign. That Oliver never attained to the modern idea of toleration is, of course, obvious. We doubt, indeed, whether any one of his day did so, but that in practice he approached near to it is beyond doubt. Mr. Gardiner sums up the matter in the following striking passage:—

"How earnestly Cromwell desired to set conviction before force is known to all. He had broken the Presbyterian and Calvinistic chains, and had declared his readiness to see Mohammedanism professed in England rather than that the least of the saints of God should suffer wrong. Yet he dared not give equal liberty to all. To the Royalists his person was hateful as the murderer of the king, as the general whose army had despoiled them of their property, and as the violator of 'the known laws' of the land. How, then, could he tolerate the religion of the Book of Common Prayer, which had become the badge of Royalism? It is true that the tide of persecution rose and fell, and that it was never very violent even at its worst; but it is also true that it could never be disowned. There was to be complete freedom for those who were Puritans, little or none for those who were not. Liberty of Religion was to be co-extensive with the safety of the State. It was a useful formula, but hardly more when the safety of the State meant the predominance of the army, and the head of the State dared not throw himself on a free Parliament to give him a new basis of authority."

Mr. Gardiner has studied the Protector's foreign policy with great thoroughness. It was impossible to do so until very recently, and we are not aware that any one has worked in the newly opened mines so long and so carefully as he has done. His opinions are worthy of respectful attention, but the last words have not been said as yet on this most involved subject. We referred to it when we criticized the second volume of Mr. Gardiner's 'History of the Commonwealth and Protectorate' (*Athen.* No. 3653).

The Book of the Dead. The Egyptian Text according to the Theban Recension. By E. A. Wallis Budge, Litt.D. 3 vols. (Kegan Paul & Co.)

It appears idle to hope at present for a definitive version of 'The Book of the Dead.' The late Dr. Birch made the first attempt in 1867 by rendering into English, for Bunsen's great work on Egypt, the whole of the Turin Papyrus. M. Pierret improved on this in 1881 in a French version of the same papyrus, made after careful collation with the other texts of the same kind in the Musée du Louvre. But both these efforts were confined in the main to but one example, which belongs, moreover, to the period of the very last native dynasty that

ruled in Egypt. At the (London) Orientalist Congress of 1874 it was decided to attempt the publication of a 'Book of the Dead,' compiled from all the texts of whatever date then extant, and the task was entrusted to the capable hands of M. Naville. But M. Naville found the swarms of papyri of late date too numerous to deal with, and when his 'Totdenbuch' was published in 1886 it was found to contain only examples of the Theban period, or, in other words, of the eighteenth and the two succeeding dynasties. These Sir Peter Renouf set to work in 1891 to translate, collating them with many other papyri discovered after the appearance of M. Naville's work, and the task was nearly complete at the regretted death of the ex-Keeper of Oriental Antiquities a few weeks ago. But since the beginning of Sir Peter Renouf's translation additional texts have become accessible. The Papyrus of Ani, the most ornate copy of the Theban 'Book of the Dead' yet to hand, was bought by the British Museum in 1888, and its purchase was followed in 1890 by that of the still more important Papyrus of Nu. Both these have now been deciphered and studied, and with their aid Sir Peter Renouf's successor, Dr. Budge, has been able to produce the three thick volumes before us. They contain the hieroglyphic text, a translation, and a vocabulary of a 'Book of the Dead' which may fairly claim to be the most complete yet published.

A glance at Dr. Budge's translation will convince any one of the difficulty of making such a work intelligible to those who are not Egyptologists. 'The Book of the Dead' is known to the majority of readers as the collection of religious texts generally found in Egyptian tombs; but it was really a great deal more than this. It was, in effect, a corpus of magical prayers and spells by which the dead Egyptian hoped to attain to a life beyond the tomb and to happiness in the next world. Without its aid it was held that his spiritual part could neither come forth from the tomb nor make its way through all opponents to the Hall of Judgment, nor defend itself there before the grim Judge of the Dead, nor even when "justified" claim a share in the offerings of food made to the gods, without which it would surely suffer "the second death" and consequent annihilation. Such a belief seems to have been coeval with Egyptian civilization, and we find many of the chapters of 'The Book of the Dead' carved upon the tombs of the pyramid-building kings of the fifth dynasty. But a belief which thus endured for forty-five centuries must needs undergo frequent changes, and the many foreign invaders who preceded Alexander all left their marks upon the Egyptian theology. Hence it happened that several chapters which were once stamped with the grossest materialism came to be interpreted by later ages in a mystical or non-natural sense; that others ceased to be intelligible, even to the professional scribes who reproduced them; and that others which perhaps afforded keys to the explanation of the rest dropped out altogether from the later recensions. Those who have noted the change which has generally come over educated English opinion with regard to such doctrines as the existence of an evil principle and a material hell can form some idea

of the difficulty of placing anything like a consistent interpretation on the text before us.

That this difficulty has been altogether overcome by Dr. Budge it would be idle to assert. Sir Peter Renouf, indeed, accompanied his translation by a running commentary representing the most approved opinions of scholars of his day. But then he was writing for a learned society whose members might be supposed to have at least an elementary knowledge of the history and language of ancient Egypt. Dr. Budge, whose translation is avowedly made "for popular use," can assume no such knowledge on the part of his readers, and he therefore contents himself with an introduction dealing with the most salient points of the Egyptian religion. Here he steers a middle course between the extreme theories of M. Amélineau on the one hand, and of Herr Wiedemann on the other, so that we are not startled by such propositions as that the Christian Church, instead of converting the heathen Egyptians, itself adopted their beliefs, or that the Egyptians never at any time possessed a consistent religion, but only a disjointed body of religious ideas. He explains clearly the essentially Egyptian doctrines of the resurrection of the soul and its fourfold nature, as also the theory of magic which led to the burial of books and amulets with the corpse. He is careful, too, to claim for the Egyptians the monotheistic tendency with which most students of their religion are inclined to credit them. But when all this is said, he finds himself bound to confess that there were many apparent inconsistencies in their beliefs which cannot be explained in our present state of knowledge, and that we must wait for further discoveries for their elucidation. If the one "eternal, immortal, and invisible" Creator whom the Egyptians worshipped possessed, as Dr. Budge asserts, "all the essential attributes of the Christian's God," how could they think that their chance of future happiness depended on the parrot-like knowledge of the mere names of hundreds of inferior deities? And if they believed that the burying of certain spells with the deceased caused him to become a god, why did they resort to the tedious and expensive process of embalming as well? To such questions as these Dr. Budge's introduction gives no answer.

From the literary standpoint there is not, perhaps, much to be said for Dr. Budge's translation, because, as he tells us in the preface, he has purposely made it as literal as possible, so that the reader may "judge for himself the contents of the Theban 'Book of the Dead.'" Faithfulness to the original is no doubt a virtue in a translator, but in a popular version of a sacred text some attempt should be made to preserve a certain grace of diction as well. That this need not interfere with accuracy is apparent from the work of Dr. Budge's predecessors. Thus M. de Horrack, in rendering into French a 'Book of the Dead' of the Græco-Roman period, begins:—

"Oh Osiris N— [the name of the deceased], tu es pur, ton cœur est pur, la partie antérieure de ton corps est pure, la partie postérieure de ton corps est pure! Ton intérieur est tout myrrhe et tout natron. Il n'y a membre de toi qui soit en état de péché,"

a passage which is thus rendered by Dr. Budge:—

"Hail, Osiris.....Thou art pure, and thy heart is pure. The foreparts of thee are pure, thy hindparts are cleansed, and thy interior is made clean with *bed* incense and natron. No member of thine hath any defect whatsoever."

Or we may put his rendering of the famous "Negative Confession" in chap. cxxv. of the Theban recension side by side with that of Sir Peter Renouf. Thus:—

Renouf.
"I subsist upon Righteousness: I sate myself with uprightness of heart. I have done that which man prescribeth and that which pleaseth the gods. I have propitiated the god with that which he loveth."

Budge.
"I live upon right and truth, and I feed upon right and truth. I have performed the commandments of men as well as the things whereat pleaseth the gods. I have made the god to be at peace with me by doing that which is his will."

Both passages present some difficulties, but their latest translator has certainly not erred on the side of elegance.

There is, however, a point of view from which Dr. Budge's work deserves almost unqualified praise. Among the crowd of Englishmen who now visit Egypt for amusement or health, there are many who wish to acquire some knowledge, however slight, of the ancient Egyptian language, in order to give them a greater interest in the antiquities of the country. But such of the hieroglyphic texts as have hitherto been transcribed are for the most part buried in huge folios to be found only in museums, and this has proved a serious obstacle to their study. Dr. Budge has already been of service to this constantly increasing class of students by the publication of his 'First Steps in Egyptian' and 'Egyptian Reading-Book,' and his 'Book of the Dead' should be cordially welcomed by them. Even to more advanced students it supplies in a more convenient form than usual a great number of carefully transcribed texts, and they may learn much from the generously ample vocabulary which forms part of it. As regards external matters, the plates which accompany the translation are a great help to the understanding of the text, and are well drawn and reproduced, though the manner in which they are bound leaves something to be desired. The three volumes are well and clearly printed by Mr. Holzhausen, of Vienna, to whom Dr. Budge returns special thanks in his preface. Although we admit that English proof-readers are not so accomplished in such matters as their continental brethren, we regret that Dr. Budge had to go so far for a printer, all the Egyptian publications of the British Museum being, so far as we know, printed in England. In his transliteration of Egyptian words it is pleasant to see that Dr. Budge has avoided the worst excesses of the later school of English Egyptologists, who by too lavish a use of diacritical marks do but replace one system of hieroglyphics by another. But he is not altogether guiltless in this matter. There are, for instance, three alphabetic signs which correspond, according to him, to the sounds represented by the English letters *t*, *d*, and *teh*, the last named being surely more like the *dj* of the Coptic letter *djandja*. Yet he transliterates them all by *t*, marking it in the second case with a point under, and in the last named with an acute accent over the English letter. As often neither point nor

accent can be seen by unspectacled eyes, this is carrying the imitation of German pedantry rather far.

Richard Hussey Vivian, First Baron Vivian: a Memoir. By the Hon. Claud Vivian. (Isbister & Co.)

LORD VIVIAN was a good and distinguished officer, but he cannot lay claim to be considered a great commander of cavalry. Indeed, great leaders of cavalry are rare in every country—more rare, in fact, than great commanders of armies, for though the qualifications which enable a man to shine as a commander of cavalry are of a lower, yet they are of a more special nature than those of the general-in-chief of an army. To a certain extent a chief of cavalry, like a poet, is born, not made, and great leaders of cavalry in the English army during the last two and a half centuries may be counted on the fingers of one hand. Cromwell was perhaps the greatest, Marlborough also knew how to handle horsemen with effect, and a high place may be assigned to Lord Ligonier and the Marquis of Granby. The list is completed by the name of Lord Combermere, the only eminent leader of cavalry who came to the front in the British army during the great war which ended in 1815. Yet though Lord Vivian was not an eminent cavalry chief, he saw much and varied active service; he was better educated than most of his brother officers, and his remarks on men and matters are acute and worthy of attention.

Born at Truro in 1775, he, after a few months at the local grammar school, spent three years at Harrow, followed by two terms at Exeter College, Oxford, his education being completed in France. There, however, doubtless owing to the disturbed state of the country, he remained only a few months. His father, a lawyer of some repute, wished him to go to the bar, and he was articled to a solicitor at Devonport; but the knowledge he picked up of military life in a garrison town induced him to adopt the army as a profession, and in 1793 he was gazetted ensign in the 20th Foot. After a few months' home service, interrupted only by the abortive expedition to the coast of Brittany in support of the Royalists, Hussey Vivian was, in May, 1794, promoted to a company in the 28th Regiment, with which he took part in campaigns in France, Belgium, and Holland. In the autumn of 1796 the regiment went to Gibraltar, and Capt. Vivian exchanged subsequently into the 7th Light Dragoons, and took part in the short and unsuccessful expedition to the Helder in 1799. In March, 1800, he became regimental major after less than seven years' total service. Then ensued eight years of home service, distinguished by only two incidents. One was his runaway match with a daughter of Philip Champion de Crespigny, of Aldborough; the other, a most gallant rescue of a drowning man at Woodbridge. In 1804 he was promoted to the lieutenant-colonelcy of the 25th Light Dragoons, but three months later exchanged back into the 7th Hussars, which he commanded in Sir John Moore's campaign in Spain. The regiment belonged to General Baird's corps. In the brilliant action at Sahagun, Col. Vivian was not

engaged, though he received the gold medal for that occasion, the explanation being, we imagine, that the 7th Hussars were represented by an officer and twelve men. He gives, however, the following brief account of the action:—

"December 21.—On this morning, Lieut.-General Lord Paget, with the 15th Regiment of Hussars, marched at one o'clock from Melgar Abajo in order to attack a French regiment quartered at Sahagun. He succeeded in arriving there at daybreak in the morning and just as the regiment had turned out, having heard from an advanced post, with which his lordship had fallen in and of whom he had taken six—being half only—that the English were advancing. He therefore found the enemy prepared for him, and the two regiments, French and 15th, trotted in column alongside of each other for a short distance, until Lord Paget thought he had outflanked them on the side where their retreat lay, when he halted, wheeled into line, and charged. They also formed their line and stood firm, but it was only for a short time; they were soon broken, and a general rout ensued. They lost in killed and wounded and prisoners about 220; the English, none killed, fourteen wounded, of which number were Lieut.-Col. Grant and Adjutant Jones. The number of the 15th was about 500; the French between 600 and 700. Their two Lieut.-Cols. and eleven officers were made prisoners."

He played an active part in the cavalry affair at Benavente eight days later.

Writing on the 1st of January, 1809, Lieut.-Col. Vivian observes:—

"The conduct of the British soldier thus far had, although in some instances very irregular, been in general otherwise; but at Villa Franca it became extremely bad."

To check outrages three men of the 7th were arrested for plundering, and were required to cast lots which one of them should suffer death. The unlucky one met his fate with fortitude. In the retreat from Lugo, Lieut.-Col. Vivian and his regiment formed the rearguard, and he thus describes the scenes which he witnessed:—

"The commissary stores previous to our departure had been so short as to admit of one day's bread only being delivered, and even this some regiments did not receive. But even still, hunger was the least of the poor soldiers' sufferings; want of rest, want of shoes, wretched roads, and heavy rain filled up the sum of their miseries. Although I left the advanced posts, which were four miles in advance of the town, full four hours after the retreat of our army, I found the houses on the outskirts of the town full of stragglers. Many of these I succeeded in driving out by force or persuasion. Others were so ill and harassed that nothing could move them. From this instant the road presented one constant string of stragglers, many of whom no efforts of ours could drive before us; although the certain consequence of their dropping behind was their becoming prisoners, as the enemy would certainly follow early in the morning. Every house was full (I may say, out of some we drove upwards of a hundred) of these stragglers, and such was the state of carelessness and the total want of spirit occasioned by fatigue, &c., that on being told that the enemy would certainly shoot them, many replied, 'They may shoot us, sir, as you may shoot us, but we cannot stir'; and although there were many instances in which our men actually proceeded to severe measures to force the people on, hundreds remained immovable; of these several were almost in a dying state, and two or three were found actually dead. Wherever they found straw they rolled themselves up in it, and although our men rode in

upon them they would not cry out; and we found the only means was to prick with our swords in order to discover them and make them stir. The road presented a spectacle even more distressing. Fine fellows, willing and anxious to get on, their feet bleeding for want of shoes, and totally incapable of keeping up; others, whose spirit was better than their strength, actually striving till the last to join their battalions, and several of this description perished in the attempt. I myself saw five dead on the roadside, and two women, whilst every now and then you met with a poor unfortunate woman, perhaps with a child in her arms, without shoes or stockings, knee deep in mud, crying most piteously for that assistance which, alas! we could not afford her. One poor wretch of this description actually died with two children at her breast, one of whom was also dead, and the second would have shared the fate of its—I may say, under the circumstances—happy little relative."

The retreat upon Astorga was, in Vivian's opinion, unavoidably rapid:—

"From Astorga this hurry appeared no longer necessary. The strength of the country—full of defiles, and consequently defensible by a small body against even a very superior force, with the circumstance of its containing only one road passable for artillery—rendered the retreat of our army at its leisure perfectly feasible; the more so as the road leading to Orense, which was the only one by which it was possible for an enemy to advance on our flanks, was defensible by a very small body of light troops. This circumstance, however, never appears to have entered the head of the Commander-in-Chief, and perhaps the greatest error committed was the manner in which he hurried his retreat from Astorga. It is true that to the flank he detached Brig.-Gen. Crawford with a light corps; but they retreated as fast as the main body; and from this rapidity of retreat arose that dreadful system of straggling, and that complete state of disorganization in which, to quote Sir John's own orders, the army was thrown. Had two or three bodies of light troops been formed into rear-guards, to relieve each other and defend each pass; and had the three days' halt at Lugo been dispensed with and added to the marching days; had every bridge that possibly could have been destroyed been destroyed, instead of having made away with the entrenching tools and placed the engineers in the ridiculous situation of attempting to destroy them, and that without effect; had the passes over the mountains been scarped, which might easily have been effected; the army might have retired at its leisure and have avoided the severe losses it experienced, which amounted to scarcely less than 5,000 men. I am well aware of the difficulties that presented themselves towards the feeding of the army; but a tolerable commissariat would easily have placed provisions for two days in such places that the army never need have had the slightest want; and indeed I am fully persuaded that the rapidity of the march added to the difficulty on this head, instead of taking from it. By a little arrangement also, shoes, of which there were plenty, might have been supplied to the troops, instead of its being necessary, as was really done, to destroy both provisions and clothing to prevent them falling into the enemy's hands."

There is an absence of letters till August, 1813, when he again embarked for the Peninsula, and in September joined the army in the north of Spain, where presently he was given the command of a cavalry brigade. Constantly in contact with the enemy and frequently engaged, at Croix d'Orade he gained great credit from the Duke of Wellington, who thus mentioned his conduct in despatches:—

"The 18th Hussars under the immediate command of Col. Vivian had an opportunity of making a most gallant attack upon a superior body of the enemy's cavalry, which they drove through the village of Croix d'Orade and took about 100 prisoners and gave us possession of an important bridge over the Ers, by which it was necessary to pass to attack the enemy's position."

Col. Vivian, just after he had ordered the charge, was disabled by a carbine shot. Napier assigns the credit of the charge to the commanding officer of the 18th Hussars, whereas the order to charge had been given by the brigadier. At all events Wellington, it will be seen, did him justice. His wound was so severe that he was unable to take any further part in the campaign. Indeed, his arm was still useless fifteen months later at Waterloo.

At Waterloo Sir Hussey Vivian commanded a brigade consisting of the 10th and 18th Hussars and the 1st Hussars, K.G.L., the two latter having served under him in the Peninsular war. He was at the Duchess of Richmond's ball when he heard of the advance of the French, and at once returned to his brigade, whence he marched at day-break by dreadful roads forty miles to Quatrebras, too late to take part in the fighting. On the 17th he retreated steadily before a considerable body of French horsemen, and on the 18th his brigade was placed on the extreme left of the British line, Sir John Vandeleur's brigade being close to it on the right, the villages in their front being occupied by small bodies of infantry. During the early part of the battle Vivian's and Vandeleur's brigades stood dismounted in rear of the main ridge, suffering little loss, though a shot or shell fell occasionally amongst them. About the beginning of the battle Lord Anglesey sent injunctions to Vandeleur and Vivian to engage the enemy whenever they could do so with advantage without waiting for orders, and we have Vandeleur's written statement in support of this assertion. When about 2 P.M. the Household and Union brigades had been practically wrecked by pushing their charges too far, Vandeleur, who was nearest, brought up his brigade, and, though somewhat retarded by a hollow road on his right flank, arrived in time to check the pursuing French, and forced them up the hill again. Vivian, who had ridden forward to observe what was happening, saw the disordered state into which Ponsonby's brigade had fallen, and at once sent back word by a staff officer to the 10th and 18th to move to their right, leaving the 1st K.G.L. to look out to the left. Indeed, he was not particularly anxious about that flank, as he knew that the Prussians were close at hand. Hindered by the hollow road, he did not reach that part of the crest whence Ponsonby had commenced his charge till Vandeleur had done all that was necessary. Sir Evelyn Wood, in his 'Cavalry in the Waterloo Campaign,' tells the following story:—

"When the Prussian military *attaché*, seeing what was likely to occur, urged Vandeleur and Vivian to move to the support of the Union brigade, they both declined, saying, 'Alas! we dare not move without orders'; and Müffling eventually, having left them before Vandeleur moved, remained for years under the impression that neither had advanced."

Sir Evelyn Wood does not mention his authority for a statement which is evidently incorrect, but it is taken from Müffling's memoirs. As a matter of fact, both Vandeleur and Vivian did move. We think that we can clear up the error. Somewhere about 6 P.M., Vivian tells us, learning

"that the cavalry in the centre had suffered terribly, and the Prussians having by that time formed to my left, I took upon myself to move off from our left, and moved directly to the centre of our line, where I arrived most opportunely, at the instant that Buonaparte was making his last and most desperate effort; and never did I witness anything so terrific; the ground actually covered with dead and dying, cannon shots and shells flying thicker than I ever heard even musketry before, and our troops—some of them—giving way. In this state of affairs I wheeled my brigade into line close (within ten yards) in the rear of our infantry, prepared to charge the instant they had retreated through my intervals. (The three squadron officers of the 10th were wounded at this instant.) My doing this, however, gave them confidence, and the brigade, which was literally running away, halted on our cheering them, and again began firing."

For half an hour he remained exposed to a most dreadful fire, but he saved the centre from being broken. Siborne says that Vivian, finding that there was nothing to be feared on the extreme left, and hearing that fresh cavalry were needed in the centre, proposed to Vandeleur that the two brigades should move towards the centre. Vandeleur declined to move without orders, so Vivian set out with his own brigade. On the way he met Lord Uxbridge, "who was much pleased to find the Duke's wishes had been thus anticipated, and sent orders to Vandeleur to follow." Clearly Sir Evelyn Wood has mixed up this second movement to the right with the first movement made four hours previously. Thus the discrepancy is explained.

Up to this time Vivian had suffered comparatively little, and had not once charged. His opportunity came at last, and he had fighting enough to satisfy a glutton. At nightfall, after the repulse of the Imperial Guard and the flank movement of Adams's brigade, the Duke ordered Vivian to the front, at the same time giving instructions for a general advance, and Vivian passed along the front of Vandeleur's brigade. When he reached the bottom of the valley he perceived "the French retiring up the hill and along the high road, covered by their guns, two large bodies of cavalry, and two squares of infantry." Under a heavy fire of grape from the artillery, and musketry from the squares, he led the 10th against a body of cuirassiers and lancers on the French left. "Having seen them fairly in," he galloped back to the 18th, who had been halted by his orders, and attacked a body of cuirassiers on the French right. These also were routed and the artillerymen were cut down at their guns, fourteen of which were captured. He then came to a squadron of the 10th, which Major Howard had rallied, the rest of the regiment being dispersed, many following the routed enemy, and ordered Howard to charge a French square that remained intact. Vivian had at first hesitated to attack these resolute men, who refused to acknowledge defeat, but, observing some of our own infantry approaching, reckoned on their help. The square was not broken (Howard was killed in the

charge), but gradually pushed into a ravine, where in the darkness and confusion it scattered and mingled with the crowd of fugitives rushing to the rear. In the mean time Vivian had himself brought up the 2nd Hussars, K.G.L. He proceeded in pursuit, followed by the rest of the brigade.

When Vivian was leading half the 1st Hussars, K.G.L., he was passed by Sir John Vandeleur's brigade, and a conversation between the two commanders took place. In the course of it Vandeleur showed much anger at Vivian's having a few minutes previously sent an A.D.C. to request him (Vandeleur) to come on and support Vivian's brigade. Vandeleur, Vivian writes, said "I had no business to send orders to my senior officer." But Vivian declares that he sent no orders, only a request. He considered that sufficient appreciation was not shown of the exploits of his brigade at the close of the battle, and that Vandeleur received too great a share of the credit. Sir John Vandeleur himself, in a memorandum on the subject, written in 1836, says of the force under his orders:—

"It then supported Vivian's brigade, which made several charges on the left of the retiring enemy. Vandeleur's brigade then relieved Vivian's brigade, pursued, charged, and broke the last infantry which preserved its order near La Belle Alliance. It was then quite dark, and the troops remained on the ground."

Vivian himself writes, though we are not told on what date, as follows:—

"The time between the attack of my brigade (the 6th) and the advance of that of Sir J. Vandeleur must have been at least twenty minutes, if not thirty. It may be judged of from the following facts: the 10th had charged and rallied; the 18th had charged after the order to halt had been given to the 10th; the order to halt had been given to the 18th; the rallied body of the 10th had charged; and it was after this that Capt. Keane was sent by Sir H. Vivian to beg Sir J. Vandeleur to move on in his support; and Sir H. Vivian was in the act of moving on with two squadrons of the 1st Hussars when Sir J. Vandeleur, with his brigade, passed his right flank, and a conversation took place between them. I have been thus particular in stating these facts, because the confusion occasioned by the attack of cavalry from the left has been attributed to an attack of both these brigades; whereas in fact it was one only that made the most important impression. In saying this, it is not my object to take from the merit of the conduct of Sir J. Vandeleur's brigade. That brigade had been much exposed and suffered severely, and had behaved gallantly, early in the day; whilst mine was in comparative security. It was fair and right therefore that the brunt of the battle should at last fall upon me; and having so fallen it is equally fair and right that we should have credit for it. Truth is history, and history without truth does not deserve the name; and I am anxious, for the sake of the gallant men that I commanded, that, one day at least, the truth may be known. I assert positively that when I advanced I left Vandeleur's brigade standing on the position, and they cheered me as I passed. The 10th charged; the 18th charged; the squadron, or more, of the 10th, under Howard, formed, and charged again; and I had myself ordered the 10th and 18th to be re-formed and to follow me. Having placed myself at the head of two squadrons of the 1st Hussars, two other squadrons being in support, I was advancing in pursuit of the broken enemy when I found on my right and front the 11th regiment, part of Vandeleur's brigade. So completely had I found myself alone with my

brigade prior to this that I had actually, some time before, sent my A.D.C., Capt. Keane, to Sir J. Vandeleur to request he would come on and support me."

Our own opinion is that Vivian made out his case.

With Waterloo the interest in Vivian's career almost ceases. From 1825 to 1830 he was Inspector-General of Cavalry, from 1831 to 1835 he was Commander of the Forces in Ireland, and from 1835 to 1841 he was Master-General of the Ordnance, and sat in Parliament for several years as member for Truro, Windsor, and East Cornwall. On resigning he was raised to the peerage, but died in the following year suddenly from aneurism of the heart.

Vivian had no opportunity of proving himself a great commander, but he will go down to posterity in military history as an excellent colonel and brigadier. The story of his life has been well told by his grandson, who judiciously lets him speak for himself. The only fault which we have to find with the book is that there is neither an index nor plans illustrating Lord Vivian's achievements in the Waterloo campaign.

The Consolation of Philosophy of Boethius.

Translated into English Prose and Verse by H. R. James, M.A. (Stock.)

Boethius's Consolation of Philosophy. Translated from the Latin by George Colville, 1556. Edited with an Introduction by E. Belfort Bax. "Tudor Library." (Nutt.)

It is a hundred and eight years, if the British Museum Catalogue is to be trusted, since the 'De Consolatione,' once the most popular of books, was translated into English; and now, within a space of a few months, two English versions of it are offered to the reader. Only one, however, is really new; the other is making its second appearance on the stage, after a lapse of three centuries and a half. Colville's translation (we do not know why Mr. Bax spells the name with two l's on the title-page, when the introductory matter in the book itself consistently has the single letter) is, in fact, the oldest version in English since the time of Chaucer, and has never previously been reprinted, so far as we know. It is now reissued, with all the advantages of good paper, good print, and ample margins, in the "Tudor Library," and presents an excellent representative specimen of average Elizabethan prose in a handsome volume, well worth a prominent place on table or bookshelf. Mr. James's volume, on the other hand, which in its own way is also well turned out by its publisher, is of a much smaller size, comfortable both to read and to carry; and it embodies a new translation of the work, including verse renderings of the lyrics with which it is interspersed, which the earlier translator discreetly veiled in pedestrian prose.

Any one who wishes to make acquaintance with one of the most highly esteemed books of the Middle Ages, a book described by Gibbon as "a golden volume not unworthy of the leisure of Plato or Tully," may cordially be recommended to obtain and study Mr. James's version; and the

study is likely to bear fruit in reflection. For something like a thousand years the treatise of Boethius was the recognized literary consoler of the sorrowful and afflicted, occupying somewhat the same position as has been held in our own day by Hinton's 'Mystery of Pain' or Tennyson's 'In Memoriam'; but with the Renaissance its influence waned, until at the present day it is practically unknown to all but a few. Its former excessive popularity is, perhaps, as strange as its present neglect. So totally devoid of Christian sentiments that the question of the faith of its author has been warmly debated, it was yet popular at a period when the Christian Church supplied practically the whole of literary thought and popular feeling, and that although it treated of a subject—the consolation of the afflicted—in which the superiority of Christian over pagan beliefs is especially conspicuous. It is strange, indeed, that the ages which were most saturated with Christian teaching should have turned for comfort to these philosophic commonplaces on the instability of fortune and the joys of philosophy, which echo the doctrines of pagan ethics. This paradox in itself lends a value to a treatise which, if it hardly deserves Gibbon's eulogy, possesses not a little literary charm, and a special interest for Englishmen as having been translated both by King Alfred and by Chaucer. Mr. James, who has now been tempted to translate it again, has done his work really well. Both the prose treatise itself and the verse interludes which divide its sections are rendered into easy and idiomatic English; and the only complaint we have to make is that he has not supplied fuller information about the work and its author in his introduction. A longer, though not wholly satisfactory, introduction is prefixed by Mr. Bax to Colville's translation.

It is interesting to compare the two versions, in sixteenth and in nineteenth century English prose, of the passage containing a sentiment which has become a commonplace among the poets from Dante onwards:—

Colville.

"*Philosophy.* If the forme of thyis worlde be so seldom stedefast, and turnythe wyth so many alteracions and chaunges: why then wylyte thou put confydence in the vnstedefast fortunes of men? Or wylyte thou trust to the goodes of fortune, that be vncertayne and transitorye? It is manyfest and establyshed by gods law, perdurable, that nothyngge gotten or engendred, is alwayes stedefaste and stable.

"*Boethius.* O thou noryce of al vertues, thou sayest treuthe. I cannot deny the swyfte course of my prosperytie. But thys is the thyngge that moste greuyth me, when that I doo remember y^e I was happye or in prosperitie. For in all aduersitie of Fortune, the mooste greife of aduersitie, is to remember, that I have been in prosperitie."

Mr. James.

"Thus if Nature's changing face
Holds not still a moment's space,
Fleeting deem man's fortunes; deem
Bliss as transient as a dream.
One law only standeth fast:
Things created may not last.

Then said I: True are thy admonishings, thou nurse of all excellence; nor can I deny the wonder of my fortune's swift career. Yet it is this which chafes me the more cruelly in the recalling. For truly in adverse fortune the worst sting of misery is to have been happy."

Dante's paraphrase in the mouth of his Francesca is a familiar quotation:—

Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria.

But the opposite sentiment of Browning's 'Ferishtah' is less well known:—

Fool, does thy folly think my foolishness
Dwells rather on the fact that God appoints
A day of woe to the unworthy one,
Than that the unworthy one, by God's award,
Tasted joy twelve years long?

NEW NOVELS.

Deborah of Tod's. By Mrs. Henry De La Pasture. (Smith, Elder & Co.)

A SIMPLE and wholesome romance of the country-bred girl transplanted, as the wife of an elderly general, to the unnatural atmosphere of London society, is a story to be greeted with pleasure. Unhappy as her disillusionment is, Deborah meets in the process the man who really loves her, and does not hesitate to ask him, when he offers marriage, if there is any "woman wronged in this world that should stand between you and me." This occurs in the last chapter, which is, curiously enough, the best chapter of the book. As a rule the novel is well and carefully written, though there is no reason why such a phrase as "pretty equally" should occur otherwise than in conversation. The author's method of writing is direct and lucid, and will please those who like to have nothing left to their imagination. There is genuine pathos in her work, but it is lacking in art.

Sunset. By Beatrice Whitby. (Hurst & Blackett.)

When will English writers learn that "ilk" = same? Miss Whitby's "recognised ilk" is about the worst perversion we have seen of that much abused expression. Yet it is good old English as well as Scotch. Other slips are "a woman like she is," "expatiating her carelessness," and "let hindrances," where "let" appears to be an adjective. It is a pity the writer will not stick to grammar, as she has a deliberately formed and sometimes forcible style; but one recognizes the effort to follow a certain "great master." For the story, it may be safely commended as a study of the sort of romance which alone is possible in the conventional life of stay-at-home people. Frances Blake has been a little too hard and worldly-wise in early youth, and finds somewhat later that her mature affection elicits no return from the man who suffered from her first mistake. George Brand has since loved and lost a wife, and phlegmatically goes off to the antipodes. Frances bears herself bravely, and learns to reward, "at sunset," an intelligent and patient lover, worth more than he whom she has missed. The fate which mars the union between dull John Beaumont and his gentle spouse is natural as well as tragic; and the two contrasted children, Fra and Allis, are excellent portraits.

Maime o' the Corner. By M. E. Francis. (Harper & Brothers.)

MRS. BLUNDELL has dedicated to her sister, Mrs. Sweetman, this story of the country round Liverpool, and each chapter is intro-

duced by some pleasant verse of that lady's. Maime's story is one of misfortune—undeserved, unrelenting—which pursues the workhouse child through the hard byways of industrial life. Treated as a pariah by the coarse farmers' wives and working women, and contemptuously discarded by the young son of her employer, who had made light love to her—the only element of hope and brightness she has known—she lives to turn to her fellow in misfortune, Joe Beattie, whose honest, dog-like affection through the dark days of poverty and starvation in the great city conquers her heart at last. So the end of the simple pair is happiness, which is all the better for the artistic finish of the story. The Lancashire folk-tongue is well introduced, of course, and the people and our old acquaintance the Canon are full of vitality.

The Sinner. By Rita. (Hutchinson & Co.)

"THE SINNER" is a certain masterful Irish doctor, who has a fine taste in female beauty, and, after ruining sundry lives, marries a poor lady for her wealth, and ruthlessly does her to death to marry a fairer and younger woman. In fact, the story, in many of its incidents, is modelled on an "ower-true" tale of sordid murder in Ireland which occurred not many years ago. Rita's brace of nurses, Nellie Nugent and Deborah Gray, are sufficiently attractive. Deborah Gray's patient yet unswerving determination to assist the ends of justice, even at the cost of bitter suffering, is dignified and probable. The routine of hospital life is well described. But only those for whom murder has a fascination, and to whom crime—even the meanest, most modern, and least heroic in its form—presents nothing distasteful from a literary point of view, will read the long-drawn-out details of Mrs. Langrishe's death with satisfaction or interest.

The Iron Cross. By R. H. Sherard. (Pearson.)

CAP BRETON in the Landes is the scene of Walter Pughe's remarkable discovery. The local colouring sets forth that part of old Aquitaine with considerable vividness. The figure of the old Napoleonic warrior, who keeps guard over his son's hearth in his easy-chair, and calls the donkey "Velton"; the son himself, with his habit of shooting his neighbours' cats and hens; and the blind, but energetic Madame Daubagna, are as reminiscent of cottage interiors in the south of France as the village elders, with their suspicions and jealousy of "l'Anglos," and the Gothamite wisdom which brings the Bayonne police upon him, are suggestive of its egregious bureaucracy. For the story, which turns on the hard birthright of degradation inherited by a noble Spanish damsel in consequence of the loss from a monastery of a celebrated relic, which it was the duty of the prior, a great-uncle of her own, to preserve, it is enough to say that it suffices to give continuity to the hero's experiences. The conduct of his own ancestor, an English officer in the Peninsular war, in making off with the relic, is difficult to explain. A "buggy" account of a bull-fight diversifies the narrative.

The Freedom of Henry Meredyth. By M. Hamilton. (Heinemann.)

'THE FREEDOM OF HENRY MEREDYTH' is at least more readable than the average novel, for it aims at producing a picture of realities, and to some extent succeeds in its aim. But it is an unequally written book, a book that seems as though it might easily have been better. The beginning is promising, the end is not without good points. The rest of the matter leaves something to be desired. It shows lapses into a state, if not of absolute weakness, of an approach thereto. Some of the situations and actors are well and clearly focussed—not all, however. There is at times a want of aptness and decision, generally in the very places where they would have been most appreciated. Some of the figures, and occasionally the dialogue, are stereotyped. The confraternity of slum workers and their confidences are on this wise, and Alison Carnegie, the capable, warm-hearted, and wise-minded woman of means, is extremely familiar to novel-readers. Miss Urquhart, a passionate "feminist," is a conception already worked out. In Henry Meredyth himself there are clever touches, but also some incongruities, if not absurdities. Somehow the man's temperament is almost, but not quite realized. The same thing applies to his daughter Vivien: she does not quite "come off" as she should.

A Man of the Moors. By Halliwell Sutcliffe. (Kegan Paul & Co.)

MOORLAND folk know that the atmosphere and spirit of their moors are real, if not very definable properties. In 'A Man of the Moors' the author may be said to protest overmuch, to be over-conscious of his natural background. This to some extent reduces the strength of his effects, human and scenic. The strain of character and situation chosen appears at times a little too strong for the writer. One feels that he is himself not quite certain what he intends to be the crowning feature of the picture. Yet the story has some fine touches and a few interesting moments.

The Widow Woman: a Cornish Tale. By Charles Lee. (Bowden.)

THIS is a capital little study of life in a Cornish village—fresh, humorous, and convincing. The leading character is Mrs. Pollard, fat, bearded, and forty-three, proprietress of a three-hundred-pound lugger, five cottages, and a barking-house; and the tale of her wooing by many staid suitors, set forth in faultless dialect, is quite Homeric in its massive simplicity. When, with noble self-abnegation, she lets poor John Trelill off his promise, and even gives facilities for his clumsy proposals to Vassie Jenkin, the humour of the situation comes close to pathos. Indeed, she is such a thoroughly "good sort" that one almost feels inclined to go down to Pendennack and try to marry the worthy dame oneself, for, as Mr. Lee says, the latest advices from that quarter represent the "widow woman" as still unwed.

The Making of a Prig. By Evelyn Sharp. (Lane.)

IT is perhaps a pity that so charming a writer as Miss Sharp should gratuitously

burden herself with an arbitrary and unwarrantable title. Katharine Austen cannot be said to come under any one of the recognized definitions of the prig proper. She is at worst, or best, a child of nature—a frank tomboy, when we meet her, who develops into a very lovable woman under the influence of a strong passion, which she is innocent enough to advertise quite openly. We are to judge that this very innocence, which allows her to visit Paul Wilton in his chambers, uninvited, at an unusual hour of the evening, finally moves that gentleman to condemn her as a prig for not responding to the feeling into which his rather bloodless nature has been surprised. "You can't help it," he tells her. "Now and again Nature makes woman a prig, and it is only the right man who can regenerate her. Unfortunately circumstances prevent me from being the right man." To do Katharine justice, she is as much troubled as the reader to discover her claim to the title. To her father, the most exquisitely irresponsible of audiences, she ultimately confides her solution of the enigma: "A prig is one who tries to break what the ordinary person is pleased to call the law of Nature, and to substitute the law of his own reason instead. . . . The world won't tolerate ideals: it sneers at us for trying to find out new ways of being good." Now to get a bad name is to go far towards deserving it; and it would certainly seem by this sort of speech that Katharine is in a fair way to become the thing which she has been very inaccurately called. Apart from the conclusion, which is not worthy of the rest, the novel, with its comparatively commonplace incidents, yet holds the attention by force of its artless sincerity and general reasonableness. It presents a most acceptable study of woman's character; but while it is perhaps only natural and even proper that Miss Sharp should understand her own sex better than the other, there seems no adequate reason why almost all her men should be intolerable. It does not appear that she intended this. She wishes her readers to understand that Paul Wilton is a most fascinating personality; yet she altogether fails to convince them that a girl of an intelligence so sane and unspoilt could be enamoured of this objectionable egoist, when confessedly there was no physical attraction to recommend him. His habitual assumption that he has only to lift his little finger to do what he likes with her makes them, against their will, and apparently against the author's intention, despise the girl that could submit to this degradation. "I can't marry you; I don't love you enough for that," she said, moving restively under his touch. He stroked her cheek gently. "Then why do you thrill when I touch you?" he asked. This is almost inconceivably offensive. Of the other male characters, Heaton may possibly have been designed for the snob that he is; yet he is represented as the personal friend of Wilton, for whose fastidiousness the author is prepared to vouch. Ted Morton too, with all his air of ingenuousness, is, in his small way, a snob. But many unimportant sins may be pardoned to the book for the saving grace of its buoyancy and unstudied humour. "Your cousin is a most interesting psychological study," said Paul vaguely.

"What do you mean? She is a very nice girl indeed," cried Marion indignantly; and Paul silently condemned the whole sex without reservation." The least happy feature of Miss Sharp's humour is to be found in Ted Morton's very limited slang, which betrays the hand of the amateur. And "talking of" the Temple (as the inconsequent Monty would say in introducing a new topic), is Miss Sharp quite precise in her details? Is it not wanton to allude to the "thoroughfare" from Fountain Court to the Embankment, when the authorities have taken the pains to put up a notice on the spot saying that there is no such thing?

A Short History of the Royal Navy, 1217 to 1688. By David Hannay. (Methuen & Co.)

MR. HANNAY has written a book which many will pronounce delightful—a book that invites readers, and will surely find them; for to any one who knows little or nothing about the subject it will be pleasant, interesting, and artistic from cover to cover—or perhaps we ought to say from stem to stern—and it will not trouble him with difficult problems to solve, doubtful points to discuss. Everything is easy, straightforward, and clear as the light of day. To any one, however, who, with some knowledge, attempts to read it critically the question must arise whether it answers to its title; whether it is properly called history; whether it is not largely made up of the opinions and fancies of Mr. Hannay. It will, in fact, frequently appear that the author is filling up a hiatus in the record by drafts on his imagination or the bank of Meers. Must-have-been.

The method he has adopted of vaguely naming his authorities at the beginning of each chapter, but printing no exact references, is hardly one that inspires confidence; it is one that holds out facilities, if not temptations, to loose statements which it is impossible to verify or to contradict. No author has a right to call on his readers to prove a negative; it is his duty to prove the affirmative, and when he makes a statement which is not matter of common knowledge to cite the authority from which he derives it. The want of this haunts us throughout. Statements which appear doubtful are left unsupported; sometimes there is room for a suspicion that the evidence, if it was produced, would not be worth much. Thus, on p. 55, we have:—

"Prégent plundered the coast of Sussex while the English ships were refitting, till he had an eye knocked out by an English arrow."

The authorities vaguely named at the head of the chapter are Charnock's 'Naval Architecture' (a non-existent work), Oppenheim's 'Administration of the Navy,' and Brewer's 'Calendar of State Papers,' in neither of which is there any mention of Prégent's eye having been knocked out. The story is from Holinshed, who, however, words it rather differently. He says:—

"Prior John.....was shot in the face with an arrow so that he lost one of his eyes and was like to have died of the hurt."

Holinshed is not a writer at first hand, and his story may or may not be true—most probably not. It refers to the middle of

April, 1514; but in a letter from Calais of April 30th Prégent was reported to have been at Dieppe about ten days before, threatening to burn Calais; and on May 27th Lord Thomas Howard wrote that Prior John had been lying at anchor between Calais and Boulogne, till he was cleared out by a few ships commanded by Sir Stephen Bull. Whether Prégent had his eye knocked out or not is a matter of trifling importance in an English history; but it is not a trifle that we should be referred to the 'Calendar of State Papers' for a story which not only is not there, but is virtually contradicted by what is there.

In the account of the campaign of 1545 we have a variety of curious statements, some of which will certainly not bear examination. Nelson, we are told incidentally, "thought it beyond the power of the most skillful and practised body of captains ever collected under one command to combine the movements of more than thirty well-constructed ships in such a manner that they could be brought to bear upon an enemy all together";

whereas, up to the very last, Nelson was praying the Admiralty to send him more ships, and in his celebrated memo of October 9th, 1805, he directed the combined movements of forty ships, which he then thought he would have under his command. Mr. Hannay's remarks on signalling in 1545 are also interesting. He says, "The system of signals was hardly yet in existence." But what system? the system formulated more than a hundred years later by the Duke of York, or that promulgated by Lord Howe more than another hundred years later, or that worked out by Admiral Colomb still a third hundred years later? The sentence, as it stands, has no meaning. A system there was, primitive it is true, leaving much to be desired in the way of precision, but very far in advance of what Mr. Hannay describes when he says:—

"There were, and indeed at all times must have been, a few arbitrary signals, to anchor or to get up anchor, to fight or leave off fighting, and so forth, but there were no means by which an admiral could communicate an order to make a particular movement except by sending a boat with an officer. Of course this implies that the movements of fleets must have been very slow, or else a messenger who had to row could not have overtaken the captain to whom he was sent. Even so, to send orders to ships ahead of the admiral must have required an amount of time which made any rapidity of movement impossible, besides leaving an interval for accidents which would render the orders improper by altering the whole circumstances."

There is most certainly too much of the "must have been" in this to satisfy any student of history, and more especially when the assumption on which it all rests is unsound. "There were no means," Mr. Hannay says, "by which an admiral could communicate an order to make a particular movement except by sending a boat with an officer." On the contrary, there were signals to indicate strange sail in sight, their bearing, their number, friend or enemy; to chase, in any direction, singly, by divisions, all together. In point of fact, the system of signals in vogue was quite equal to the few simple orders commonly wanted. When anything more elaborate was necessary the order was given, not by sending a small rowing boat to catch a ship bowling along before

a fair wind half a dozen miles off, but by making the signal for the ship wanted to come within hail—primitive, certainly, but not absurd.

But having settled the matter of signals, Mr. Hannay goes on:—

"In fact, no battle, in the sense the word had in even the seventeenth century, could well be expected to take place between these two fleets in 1645."

We have seen something like this before, when, in 1891, the committee of the Naval Exhibition stultified itself by permitting a writer in the Official Catalogue to say that "victories such as that of Sluys were not naval victories in the modern sense of the term." Of course, they were naval victories, just as much as were Quiberon Bay and Trafalgar—battles which differed essentially in their details from any that could be fought now; just as much as Crécy and Flodden were victories for the army, though fought with very different weapons from those of the present day, and though some of the highest officers had previously commanded at sea. That there was not a battle between the fleets of 1645 was not because a battle was impossible, but because neither Lisle nor Annebault thought it prudent.

Mr. Hannay has again some curious remarks when he comes to speak of the defeat of the Armada of 1588:—

"The piety of the time accounted for the failure of the mighty armament by saying that God had blown upon it, and it had been scattered. This verdict has not always been accepted by the rationalism or the patriotism of modern times, and yet it may be said to be essentially true. The Armada failed through its own weakness and the incapacity of its chief. With the single exception of their use of the fireships in Calais Roads, the English leaders did nothing to force the Duke of Medina Sidonia into a disadvantageous position."

As Mr. Hannay wrote this, did he consider that the same might be said of nearly every great battle that has been fought from that time to this? of Quiberon Bay, of the Nile, of Trafalgar? that neither Hawke nor Nelson did anything to force his enemy into a disadvantageous position? that his merit lay in the quickness with which he grasped the forelock of opportunity? But, as a matter of fact, Howard did more with what Mr. Hannay calls "the single exception." As it was sufficient, there was no need to duplicate it. But Mr. Hannay thinks that the battle of Gravelines did little more than convince the Spaniards of their inferiority in manœuvring power, and of the utter incapacity of their chief; and that the loss of the Spanish ships was due solely to the "succession of storms of extraordinary violence for the season of the year." If forcing the ships to sea without their anchors, with their rigging cut, or, in Nelson's phrase, "their ropes ends," with their masts badly wounded, their hulls shot through and through, short-handed and without water—after having reduced them to this state—had nothing to do with the loss, then Mr. Hannay may be right; but he will have some difficulty in finding a seaman to agree with him.

It is everywhere the same; fancies or ideas are stated as facts. No instance of this can be stronger than the account given

in some detail of the first Dutch war. In reality, the details of the fighting in this war are exceedingly obscure. Nothing comes out certainly, except that the ships, on both sides, fought in groups or clusters. There are fair grounds for believing that the Dutch, under the guidance of Tromp, were led to aim at forming in line ahead, in which they were very quickly followed by the English; but it can scarcely be said that this is known, or can be known till we have before us the results of the exhaustive work on this war which Dr. Gardiner is now doing for the Navy Records Society. Mr. Hannay, however, feels no need to wait. He evolves the whole thing out of his inner consciousness and the suggestions of Granville Penn. He occupies a considerable space in showing that it is not likely that the English went into battle as a mere "collection of ships." All this is beating the air. We know they did not. But it does not therefore follow, as Mr. Hannay implies, that they fought in the line ahead. We know that a large fleet, fully organized, was divided into three squadrons—red, white, and blue—and each squadron again into three divisions—van, centre, and rear, bearing in mind that "van" might mean van, but very often meant right, in the same way that "rear" very often meant left. The fleet was thus broken up into nine subdivisions, giving from seven to ten, or even twelve, ships of various sizes to each flag officer. Only a small proportion of these were capital ships, and the utter want of separation according to their rates is very strong evidence that at this time no formation at all resembling the line of battle was attempted. It was attempted in the next war, notably on July 25th, 1666, and again in the third war, in the battle of Solebay, where the line was composed of the capital ships only. Eighteen years later the term "capital ships" began to give place to "ships fit to lie in a line," and that, a couple of years still later, to "ships of the line of battle."

We have dwelt on these statements merely as typical of the way in which Mr. Hannay has treated the whole subject. There is a great deal too much assertion on slender grounds, a great deal too much "must have been" on no grounds at all. Another and kindred fault—not perhaps of so much importance, but still most annoying to the careful reader—is the extreme want of accuracy in petty details. The author says, for instance, "The old system of compensating the officers by 'dead-pays' disappeared in the reign of Elizabeth." On the contrary, it lasted through the effective reign of Charles I., and disappeared during the Civil War. Again, in May, 1652, "Tromp came into Dover Road, and there exchanged civilities with Admiral Bourne." Bourne was then lying in the Downs; between him and Tromp there was no salute, and when Tromp anchored in Dover Road he did not salute the Castle, but, with gross rudeness, exercised his men in firing musketry at a mark. Again, on the 1st of June, 1666, "The Blue Squadron was commanded by Sir George Ayscue as admiral, with Sir William Berkeley as vice and John Harman as rear." These were, in fact, the com-

manders of the White Squadron, which suffered so heavily. The biographer of Rodney ought to have known the date of Rodney's great action, but it is more than once given as 1783. Again, many names are wrongly spelt. "I have made it the rule," Mr. Hannay says, "to adopt the accepted spelling"; but he does not say how the accepted spelling is known. What is to be said for Wrenn with Wren as a variant? Are both spellings accepted? What for Mr. Whateley, the author of 'Samuel Pepys and the World He Lived In'? What for Holland and Ilyonsbie, who wrote 'Discourses on the Navy' which have been printed by the Navy Record (*sic*) Society? What for the fictitious Axon, who is described as fighting and dying instead of Hoxton, the captain of the Garland? But, in fact, with all these and many more before us, we came to understand the opinion expressed on p. 73, which, when we first met it, astonished us more than a little: the opinion that 'La Armada Invenible' of Duro is admirably extracted and combined by Mr. Froude in his 'Spanish Story of the Armada,' a work which, in proportion to its length, contains nearly as many inaccuracies as 'A Short History of the Royal Navy.'

RECENT VERSE.

MR. BLISS CARMAN is writing too much. It is not long since he published 'Behind the Arras,' and now, with his former companion, Mr. Richard Hovey, he gives us *More Songs from Vagabondia* (Mathews). This second series is, indeed, in many ways as good as the first; but it is not better, and it seems to show here and there a slackening of poetic energy, with a consequent recourse to what is merely humorous or merely startling. The difficulty of writing colloquial verse which shall also be poetry is very great, and it cannot be said that these clever and spirited writers have always succeeded. Great, too, is the difficulty of continually sounding such a note as this:—

Over the shoulders and slopes of the dune
I saw the white daisies go down to the sea,
A host in the sunshine, an army in June,
The people God sends us to set our heart free.
The bobolinks rallied them up from the dell,
The orioles whistled them out of the wood;
And all of their singing was, "Earth, it is well!"
And all of their dancing was, "Life, thou art good!"

In this blithe little piece the sensation of natural happiness, of the fresh, instinctive joy of the open air, is rendered with an efficacy all the greater on account of its briefness. The same sensation, rendered over and over again, begins at last to seem as hackneyed as those other sensations—once so fresh, new, and unspoilt—which have got to seem so familiar to us in the more commonplace kind of verse. In 'Behind the Arras' Mr. Carman seemed to have discovered for himself a new kind of subject-matter. Why, then, has he already deserted it? A good thing, once done, can rarely be repeated, and 'Songs from Vagabondia' are less likely than most things to come twice to the same singer. But there are many secrets, besides those on which Mr. Carman has already lighted, to be found "behind the arras"; and we cannot but wish a more patient devotion on his part to an ideal of more serious dignity. Mr. Hovey too, if we are not mistaken, has done other work of his own well worth continuing. *Vagabondia* is, after all, a little kingdom, full of long and dusty roads leading only to barren moors or the sea's brink. If it has more of the stars and wind than most kingdoms, it has also less than most kingdoms of the thoughtfulness which can consider stars and wind at no more than their just value in the great spectacle at which we are all on-lookers.

The little book of *Poems*, by Mr. J. L. Tupper, carefully selected and edited by Mr. W. M. Rossetti, and published by Messrs. Longman, cannot but have a certain interest as the work of a contributor to the *Germ* and a friend of the Pre-Raphaelites. Its actual value, indeed, is not great; by no means so great as Mr. Rossetti generously tries to assume it to be. "The time seems to have come at last," he says in his prefatory notice,

"for impressing his name more definitely upon the public memory, and for indicating—and indeed, I think, proving—that he was a man with a very considerable poetic gift of his own, and highly deserving of explicit and honourable record."

That Mr. Tupper had poetical feeling we are far from denying; but it is not enough claim for remembrance to have had a certain measure of poetical feeling. Nor is it enough to have had really individual poetical feeling of so faint a kind as Mr. Tupper's. All this, and much more, the minor poet may have; and what does the minor poet amount to, after all? The curiosity of Mr. Tupper is that he is the minor poet of an earlier generation than ours, and thus has for us a kind of novelty, which he could not have had in his own time. And we find in him, along with a lamentable weakness of hand in the working out of almost every poem, short passages in which a really condensed expression is obtained by the simple, straightforward use of apparently prosaic words, a precision in the utterance of emotion, the description of natural things, welcome enough at a time when the aim of the minor poet is, for the most part, to be at once vague and magniloquent. Here, for instance, is a quaint touch of observation in a little poem called 'Tardy Spring':—

That gold-striped snail I could but spare
A fortnight since for promising
The early coming of the spring,
Although he makes the gardens bare,
Hath closed his gummy shutters fast
Against this snowing eastern blast.

And in 'Eden after Sixty Centuries' a note of fantasy enters into a picture not less essentially precise, with an effect of curious music, nowhere repeated in Mr. Tupper's other pleasant and thoughtful poems.

In *A Day's Tragedy* (Chapman & Hall) Mr. Allen Upward has attempted, he tells us, to write a novel in rhyme. Here, in its way, is the novel, and certainly it is in rhyme; but why is not so clear. We have an impression that Mr. Upward has already written novels in prose, and we should imagine his novels in prose to be better than his novel in rhyme. Here is a specimen of his verse:—

Lordly London, city sublime;
Greatest gem in the crown of time;
Vaster than the city of On;
Richer than royal Babylon;
More renowned in arts than these;
Than the city of Pericles;
More renowned in war; than Rome,
Of freer, happier men the home!

Here is another specimen:—

And before I knew
The pack of the law was full in view,
On my wrist was the chilling steel,
And on my neck opprobrium's heel.

Why is it, one wonders, that persons of intelligence, with some notion of how to tell an exciting story, should imagine that to tell it in rhyme rather than in prose (surely more difficult!) can in any possible way improve the story? It is hardly likely that Mr. Upward, for instance, supposes he has been writing poetry; yet, if one is not at least trying to write poetry, why write in rhyme at all?

No one can doubt that the writing of *Wild Flower Lyrics*, and other *Poems* (A. Gardner), afforded Mr. J. Rigg keen delight, and that they are, as he says, "the outflowings of his heart to the lovely flowers that adorn our lanes, fields, and fells, and that smile upon us and cheer and bless us in our country rambles." There are a great many pages, and all show the utmost love of Nature, joined to a considerable knowledge of her ways. Mr. Rigg's taste is catholic, his range is wide—he will hymn a

field of curly greens in blossom or a gymnasium with equal glibness and confidence. Some idea of his fluency may be gained from the fact that eight poems have been inspired by the bramble, nine by the broom, eleven by the daisy, and seventeen by natural selection; and almost every known flower or weed finds a place in his three hundred closely printed pages. The lover of art will not linger over Mr. Rigg's pages, but the lover of Nature may, for it is not only floral nature that breathes in these many pages, but the nature of the author, and a pleasant, kindly, beauty-loving nature it is. The following will serve to show Mr. Rigg at his best:—

TO THE RED CAMPION (*Lychnis diurna*).

Like a little rosy maiden
Peeping through the ferny brake
In thy robes so downy laden—
All the woods sing for thy sake.
Thou art sure a ruby set
In the spring's gay coronet.

Campion, thou dost count the sun,
And the insects of a day
O'er thy ruddy blossoms run,
Seeking still their honey-d way;
You and they with little strife
Linking still the chain of life.

We feel a great kindness for Mr. Rigg, and we hope it is not ungenerous to yield to the temptation to quote a verse from his lines

TO THE POTATOE (*Solanum tuberosum*).

Dear to the roamin' poet's bosom
Is thy snow-white or lilac blossom;
An'—to his een—O rare symposium!—
Thy stamens' gold!
Thy leaves—solanum tuberosum—
How rich an' bold!

Mrs. Radford's verse has always a dainty and simple grace, and it is pleasant to meet once more *A Light Load* (Mathews). The illustrations by Miss B. E. Parsons, weakly derivative, seem to us rather to detract from the value of the poems, and the paper on which the book is printed is of a slippery shininess most offensive to eye and hand. For the benefit of those who have not met with Mrs. Radford's little book we may allow ourselves to quote a song which is an excellent example of her peculiar and pathetic charm:—

The birds sang from the tree,
"Sweetheart,
Go forth across the silent hills,
For, in the vale their shadow fills,
Thy love awaiteth thee
With lonely heart."

She wound a wreath of flowers
So sweet,
And, while the birds still sang their song,
Across the hills, she passed along
In the fair sunrise hours
Her love to meet.

But when the sun, asleep
At eve,
Lay hid behind a purple cloud,
Each little bird in leafy shroud
Saw her return and weep.

"And dost thou grieve?"

"Ah no, I am not sad,"
She said,
"He did not know me when I came,
But I have crowned him all the same,
And how can I be sad?"
My heart is glad."

Australia to England, by Mr. John Farrell (Angus & Robertson), is a poem written on the occasion of the Queen's Jubilee, and is at once stronger and more restrained than Australian poetry is wont to be. There is about it none of the rollicking abandon that has made the charm of Australia's best singers, and there is, on the other hand, a dignity and a finish to which these have not aspired. The poem opens well:—

What of the years of Englishmen?
What have they brought of growth and grace
Since mud-built London by its fen
Became the Briton's breeding-place?
What of the village, where our blood
Was brewed by sires, half man half brute,
In vessels of wild womanhood
From blood of Saxon, Celt, or Jute?

Mr. Farrell then describes in few and graphic words the Jubilee procession with the

—heaving sea of life that beats
Like England's heart of pride to-day;
And up from roaring miles of streets
Flings on the roof its human spray.]

Australia does not hesitate to tell England of her sins and errors—her

—courage proved in battle feasts—
The courage of the beast that eats
Its torn and quivering fellow beasts;

but admits that England has been the first to
—burst the bonds and break the yoke
That made her men the slaves of kings.

And so in the end the poem wishes us well, only bidding us remember that

—the safest time of all
For even the mightiest state is when
Not even the least desires its fall.

'Australia to England,' in spite of two false rhymes, one of them so shocking that we humbly refrain from mentioning it, has considerable merit of a solid sort, less rare in the old country than in the new. Yet even in the old country poems like this do not grow on every bush, and we shall look forward with more than common interest to the next work from its author.

BOOKS ABOUT INDIA.

MESSRS. SMITH, ELDER & Co. publish *Indian Frontier Policy*, an *Historical Sketch*, by General Sir John Adye, a little volume which, if described by the first three words of its title, without the three which follow in smaller type, might be expected to contain matter which will not be found in it. Sir John Adye's historical sketch is not very full, and not free from serious omissions. In the little he says of policy he scoffs at the need for providing against invasion by Russia, and even states "that the mountains of Afghanistan form a natural and enduring barrier against a further advance....and indeed a really scientific frontier." An examination of this view would lead us far. At Herat the mountains are turned. We have guaranteed the State of Afghanistan with its present frontiers, and a great part of that state lies north of the mountains to which Sir John Adye alludes; and we are bound by three successive declarations, made in the strongest terms under Mr. Gladstone, not to adopt a frontier which would mean a partition of Afghanistan, but to aid the Afghans to prevent the Russians from coming to the mountain range in question. It will not be easy, even under a new Ameer, to revise our agreements in such a way as to carry out Sir John Adye's policy; and to proclaim it in the present circumstances would be dangerous in the extreme. If Russia is to be allowed to come to the main line of the Hindu Kush, then we shall either have to remain stationary in face of this vast advance, which will certainly lead to disquiet throughout India, or else to advance ourselves into Southern Afghanistan, with all the dangers of that course. Sir John Adye thinks that Russia has not the power to invade India, which is, of course, admittedly true so far as starting from the present frontier goes; but he does not attempt to discuss what is to happen when Russia proposes to make the first of several obvious successive bites at her cherry, and it is somewhat idle to set up a doctrine which nobody holds and to argue against it, without discussing real probabilities. To Sir John Adye the whole story of Russian advance is what he calls an "old bugbear," and in consequence his book is not fruitful. Where he gets on to the Durand agreement of 1893, which he evidently thinks has been the cause of our present troubles, he is upon much safer ground, although he writes of Chitral in such a way as to imply that it lies in a district impossible of access, whereas the repeated Russian explorations of the slopes of the Pamir in its neighbourhood have shown the importance attributed to this base by that power.

Though we cannot agree with the author as to the propriety of the title he has selected for his book, nor with the choice he has made of gentlemen who are described as "chief among the Empire-builders of the nineteenth century," yet for various reasons a welcome may be offered

to the biographical sketches called *Twelve Indian Statesmen*, by Dr. George Smith (Murray). For if some of his heroes were more remarkable for the strain of puritanism in their natures than for marked ability either in military or in civil administration, still we are given the pleasure of more or less acquaintance with certain estimable persons whose names are, perhaps, less known to fame than their merits warrant. Such, for example, was the late Sir Donald McLeod, than whom no less aggressive Christian or more refined gentleman and scholar ever held the high position of Lieutenant-Governor of the Punjab. Other names seem to be less happily included, and readers who know the circumstances cannot fail to be amused by the confidence with which the biographer claims the very highest qualities for his characters, and the omniscience with which he lays down the law, a habit possibly contracted when conducting an Anglo-Indian newspaper. Nevertheless the sketches are interesting, specially, as is natural, to persons who knew the men, and they cannot fail to recall many memories; but the want of portraits is a serious defect. If the remark is fair and not merely inspired by Belial, we should like to say that the author is probably a better judge of missions and missionaries than of statesmen and soldiers; and we learn with apprehension that he hopes to review historically the acts of all the Governors-General from the Marquess of Dalhousie to the present Earl of Elgin. A large order surely, and let the evil-doers tremble.

When Mr. James Thomason, who was Lieutenant-Governor of the North-Western Provinces of India from 1843 to 1853, died, his secretary, Mr. Muir, wrote an article in the *Calcutta Review* in which the story of his life was briefly told, whilst his special achievements as an administrator were related at greater length. The record was appropriate, and it was made use of a few years ago, when his life was written by Sir Richard Temple for the "Rulers of India" series. It may, therefore, be questioned whether the reproduction of the article under the title of *James Thomason*, by Sir William Muir (Edinburgh, Clark), was desirable, or perhaps it would be better to say whether demand for the information contained in the little volume is likely to justify its supply. Nevertheless, concerning a man of such unquestioned eminence the older generation is glad to be reminded of certain details—such as that Thomason carried out and perfected Robert Bird's reforms in the Revenue Department; that under his guidance Sir Robert Montgomery, Sir Donald McLeod, Lord Lawrence, and others learnt their lesson and introduced his system to the Punjab; that he was the strenuous and influential supporter of Sir Proby Cautley, who designed the Ganges Canal; and that he originated the idea of which the Thomason College at Roorkee is the expression. To young men who are about to begin work in the Indian Civil Service the example set forth may be of untold value. The credit of selecting Thomason for high office is due to Lord Ellenborough, who, as Sir Herbert Edwardes remarked, possessed that keen insight into character which is to statesmen and governors a diviner's rod. No Governor-General was more careful and impartial in the exercise of his patronage, and few, if any, have been so successful in bringing forward men of the first rank.

The Mayo College, by Mr. Herbert Sherring (Calcutta, Thacker, Spink & Co.), is a record, in two volumes, of the origin of the institution and the work it has accomplished during the first twenty years of its existence, written principally for the students. The building, which is described in considerable detail, is situated at the mouth of the Ajmere valley and is primarily intended for the instruction of the noble youth of Rajputana. The centre hall is said to be one of the finest in India, and it certainly seems to be furnished in a miscellaneous fashion. It is

provided with newspapers and periodicals for the improvement of the students' minds, our esteemed contemporary *Punch* occupying a prominent position; on other tables there are illustrated books and albums of photographs, behind which are supplied the means of playing indoor games of skill. There is even a billiard table, which, as may readily be believed, is extremely popular. Around the walls are cases which hold the library, and on them are hung portraits, including one of Sir Edward Bradford by Mr. Oulless. Altogether the variety seems pleasing. Then there is a temple with graven images for the Rajputs when seriously disposed, whilst a swimming bath, cricket field, racquet court, and arrangements for polo and for rifle-shooting, are among the preparations made for their amusement and exercise. The author suggests that a chiefs' college in England affiliated to either Oxford or Cambridge is a necessary complement to this Indian Eton, and that the scholars would then learn what the West has to teach without becoming denationalized, as "is generally the case with individual students from India who plunge, one by one, into the vortex of English life." The second volume contains historical and other statistics of Rajputana, with notices of officials who have been and are connected with the college. These and the tabular statements with which both volumes are over-freely furnished will not appeal to English readers, but may be appropriate for the public to whom the book is immediately addressed. A few illustrations from photographs of the buildings and the places of interest in the neighbourhood might with advantage have been supplied. The volumes are creditably turned out.

CHRISTMAS BOOKS.

We suppose that Mr. Barrington Macgregor calls *King Longbeard* (Lane) a collection of fairy tales because his majesty lives in a castle by the side of a silver river, which is crossed by a bridge of rainbows, but in the same sentence he brings us down to earth by comparing it with the Forth and Brooklyn bridges. These are not fairy tales which children will care for. Who indeed—man, woman, or child—will relish such story-telling as this? A stork is the speaker.

"I put my ear to the keyhole of the front door, and heard a sort of low, hasty muttering. Some creature was saying to itself, hurriedly, 'Lay the table! Yes, I must lay the table. Tea! that's a noun, common—singular! Very singular! Masculine gender? Yes—that's a conjunctive sentence—"lay the table and the tea will appear." Verb, transitive? No; you can't make the tea appear anything. Yes, you can! It appears too long drawn.' My curiosity was so excited that I knocked at the door. 'A knock,' said a voice inside. 'Knock—adjective, demonstrative—noun, common, plural, feminine—I can't wait.' A sound of busy, pattering feet followed; and a rabbit, dressed in a short coat, opened the door. 'I beg your pardon,' I said; 'but may I ask who you are?' 'Nonsense!' he replied; 'you can't be anybody, can you, stupid head? It can't be transitive,' &c.

"When a new book comes out," said Samuel Rogers, "read an old one," and this saying is worthy of all acceptance so far as fairy tales are concerned. Lady Gwendolen Ramsden's *A Smile within a Tear* (Hutchinson & Co.) is a readable collection, but we find in it allusions to the "isms" of the day, and miss the simplicity and directness of the old stories which found their way into print fifty or a hundred or more years ago.

Mr. J. S. Fletcher, whose books are often a delight, presents in *The Making of Matthias* (Lane) a very attractive study of country life. Matthias is a lonely child, whose only companions are the creatures of the woods and the fields, and he lives with the wild folk till he becomes, as it were, a king among them, and reigns over the birds and beasts and insects till duty calls him to lay aside the crown of his childhood and take up the harness of the man.

The story of the child's imaginary kingdom is full of grace and charm; but we do not think that the young are so likely to appreciate it as the old. Miss Kemp-Welch's many beautiful drawings will have admirers of all ages.—*The Flamp*, *The Ameliorator*, and *The Schoolboy's Apprentice* (Grant Richards) are three little stories for little ones, written by Mr. E. V. Lucas, and bound up in a tiny volume which announces itself as the first of "The Dumpy Books for Children." "Dumpy," which we take to mean something short and thick, is not at all the right adjective wherewith to describe a slender and well-proportioned little book, but Mr. Lucas is probably not responsible for the title of the series. 'The Flamp' is the story of an amiable and impossible monster, and is quite readable; 'The Ameliorator' and 'The Schoolboy's Apprentice' are too elaborately funny to be really amusing.

The Gentlemanly Giant (Hodder & Stoughton) is the most agreeable giant we have ever met. His adventures as related by Miss Beata Francis will be read with interest by children. 'Lotis and the Lily,' too, is readable; but we found 'The Pink Cat' rather long and dull, and sighed for 'The White Cat' of Madame d'Aulnoy. 'The Silver Bird' is by no means good, and the same may be said of the illustrations.—*Untold Tales of the Past* (Blackwood & Sons), by Miss B. Harraden, are good and interesting, and will make intelligent children go to history to find stories for themselves. The stories from Greek and Roman history are the best.—It is a pleasure to be taken *All the Way to Fairyland* by Miss Evelyn Sharp (Lane). Of course we meet with the Wymps there as well as the fairies; but we regret to say that the fairies and the Wymps do not get on well together, because the Wymps "live at the back of the sun and do not know manners"; while the Wymps dislike the fairies, because the latter "live at the front of the sun and cannot take a joke." Not being able to take a joke costs the fairies dear, for when the Wymps catch one they shut him up for fifteen days without food, because, if he cannot take a joke, he cannot take anything. Miss Sharp's jokes are pleasant, and her stories are amusing.

Mrs. Marshall's new story, *In the Choir of Westminster Abbey* (Seeley & Co.), will prove agreeable reading for girls, being a pleasant tale, of which Henry Purcell is the centre. The narrative is put into the mouth of the heroine, and Mrs. Marshall has tried hard to reproduce the phraseology of the period, but unluckily the run of her sentences is quite different from that of any seventeenth century writer.

LOCAL HISTORY.

Pembrokeshire Antiquities. (Solva, Williams.)—Though this unpretentious little volume is made up of reprints from the antiquaries' column of a Pembrokeshire journal with a very limited circulation, its contents possess a much wider and more permanent value than most provincial collections of "notes and queries." The publisher, himself an intelligent antiquary who has an enviable record as a discoverer of inscribed stones, tells us that he had long desired an opportunity to establish such a column in his paper, and it at last arrived some two years ago, when it was decided to set on foot an archaeological survey of the county. That the premier position in this volume should be assigned to pure archaeology is therefore most appropriate. Prof. Rhys leads off with a comprehensive article and a couple of supplemental letters dealing seriatim with all the "Celtic inscriptions" of the county, a large number of which are written both in Roman and Ogam characters. Mr. Edward Laws (who has undertaken the general supervision of the column) tells his less learned readers how to recognize Ogam inscribed stones and where to look for

them. "You may expect to see them," he says, "as gate-jambs, rubbing-posts for cattle, built into church walls, or, in fact, anywhere." It is gratifying to think that at least one important inscription of this kind has been discovered since Mr. Laws's "hints" were given. There are also several notes on prehistoric subjects, the most important being a somewhat detailed account by Dr. Henry Hicks of the submerged forests of the Pembrokeshire coast. But the subjects which have drawn the largest number of local contributors—and it will be on the faithfulness of such contributors that the success of the column will eventually depend—are the popular customs and folk-lore of the county. At the end of harvest a "neck" of corn was cut, but in the Welsh-speaking district it went by the name of "y wrach," or the old woman; at Christmas the hunting of the wren was indulged in; but the strangest custom which this volume has brought to light is a "wake-night" ceremony, said, on what appears to be good authority, to have been formerly practised throughout North Pembrokeshire. The dead body, wrapped in its white shroud, was drawn up through the chimney by means of a rope, and when it had been brought to the top it was carefully lowered and replaced in its coffin! This gruesome custom appears to have hitherto escaped the notice of folk-lorists, but it appears to have been a symbolic process of purification by fire, which was probably intended to relieve the deceased of his sins. An adequate index is supplied, while the general appearance of the little volume reflects much credit on a local press from which there recently issued another work relating to the same county—'A Bibliographical Index of Pembrokeshire Literature.'

The Registers of Stratford-on-Avon. (Privately printed.)—The Parish Register Society has made an excellent start. This is, we believe, the tenth volume it has undertaken since its recent foundation, so that it evidently believes in giving its subscribers "a great deal for their money," to quote the advice of the late Mr. Green to the Oxford Historical Society. Nor has this been accomplished at the cost of inferior production: hand-made paper has wisely been selected, and the printing is admirable. In spite of the number of learned societies and the difficulty some of them find in keeping up their numbers, the ever-increasing interest in genealogy should secure for this new enterprise a prosperous career, not only in England, but in America and the colonies, where it ought to be peculiarly welcome. At the same time, it is scarcely fair to the Harleian Society and its Parish Register section to confine the work hitherto done to "local societies and individual antiquaries." We are very glad to see that the registers will be printed *in extenso*, thus preserving the "colour" of the original, while the shape adopted for the volumes is extremely convenient. The title on the cover of the one before us is somewhat misleading, for only the baptisms from 1558 to 1653 are here printed. The great interest for the general public of this volume is the baptism of Shakespeare, of which it contains the transcribed entry; but the student will find much else in it. There is appended to the short preface a note that "Nothus" and "Notha" in these pages describe the children of married women begotten by other than their husbands. Can this be so? The words are used by "William Gilbard, alias Higges, minister," but before and after his time we find the homely "bastard." It seems a pity to introduce so doubtful a view. The index appears to be first rate, but we do not understand on what principle the list of "Descriptions" has been made.

AMERICAN FICTION.

THE English heroine of *The Barn-Stormers*, by Mrs. C. N. Williamson (Hutchinson & Co.),

who sails alone to the New World to seek her fortunes, reminds us throughout rather of the country of her adoption than of that of her birth. Monica is a fresh and charming conception, but her qualities are not essentially those of English girlhood. Her experiences with the Barn-Stormers, a low theatrical company to which she attaches herself, provide plenty of incident of a humorous as well as of an exciting nature. Indeed, the readableness of the story lies mainly in the Yankee humour and sprightliness with which it is told, and which distracts our attention from much that is improbable in its details. The different members of the company are represented to us with a good deal of vividness, and Monica's friendship with the poor piano-player is a pretty and natural undercurrent to the main plot. As for Randolph, so many are his charms as a *deus ex machina* that obviously only the exigencies of the story prevented Monica from falling a victim to them in the very beginning, and thereby denying us some amount of entertainment.

The Mills of God. By Francis H. Hardy. (Smith, Elder & Co.)—The story of Jim Rudderow, son of a farmer near Philadelphia, is among the best-told stories that have come to English readers from the United States. It is short and crisp, full of genuine humour and pathos, and never vulgar. The contrast between the peaceful life on the farm and the excitement of the American express-car guardian's dangers is good, and the tragedy of the struggle between the train robbers and the express-car man is described graphically, but with restraint and skill. Some portion of the interest of the story would no doubt be anticipated by a summary of the plot; but the true interest of the book lies in the character sketching and the short but clever delineation of scenery and surroundings. Without over-elaboration, every point and detail is well brought out, and there is a sense of proportion in the relative treatment of incidents which is gratifying to any one accustomed to the slipshod methods of the bulk of recent fiction. Most of the broader Americanisms seem to have been weeded out for English readers, with rare exceptions, as where we read (p. 136), "the scenery took on new dignity, new grandeur," and in another place "it was half after six." The book is singularly pleasing literature, and it is literature for adults, and not for children.

Bess. By Helen M. Boulton. (Harper & Brothers.)—'Bess' well deserves a few words of notice. The author's power is above the average. She writes vigorously, almost impressively. Some of her characters are vividly presented, but are a trifle melodramatic. The unbelieving clergyman who unburies his soul, and the heroine who urges an erring friend to drown herself, and at last pushes her off a bridge to make sure, are instances in point.

That Affair Next Door. By Anna Katharine Green. (Putnam's Sons.)—The author of 'The Leavenworth Case'—a book that gained more than a due share of success—is not happy in the method chosen for presenting her detective story of 'That Affair Next Door.' The story is told by a sprightly, inquisitive, and tiresomely jocular old maid, and it is much too long. The coroner and the detective are almost as tedious and injudicious as the old maid herself. One can only express a hope (coupled with a belief) that many incidents in the story are a burlesque version of the conduct of police matters in New York.

Wanolasset, which being interpreted signifies "the little one who laughs," is a story of the Puritans in Medfield in the year 1675. The Pilgrim Fathers and the Pilgrim sons and daughters had got the better of the "wolves who sat on their tayles and grinned at them," but not of the Indians, and this is a pleasantly written little story telling of an Indian attack on the settlement in which Wanolasset dwelt. Of course, after much hardship and many adven-

tures all comes right for the Puritans, but the less said of what happened to the Indians the better. The author, Mr. A. G. Plympton; has illustrated his book very prettily. Messrs. Roberts Brothers, of Boston, U.S., are the publishers.

The standard of writing in the historical novel has gone up since fifteen years ago, and *John Marmaduke*, by S. H. Church (Putnam's Sons), is in many respects quite up to high-water mark. The wooden dummy no longer figures as hero, and the old catch-words and forced local colouring have nearly vanished. Mr. Church creates the fitting atmosphere without apparent effort. In the improved novel all this and more may be almost taken for granted, yet one does not wish to be ungrateful nor tardy of praise in particular instances. 'John Marmaduke' has many interesting chapters. Mr. Church has before now written, but in a graver vein, of the Cromwellian epoch, and his study of the time has informed his lighter work with an air of knowledge and conviction. Some strong scenes occur in this novel, principally in connexion with the skirmishes between Roundheads and "Irishry"—the basis, indeed, of the story. The action passes entirely in Ireland, allowing opportunities for a love story between two persons separated by racial and religious prejudices. Marmaduke, an officer in the Parliamentary forces, and a beautiful high-spirited Romanist maiden, the *châtelaine* of an ancient mansion invested by hostile troops, are at length united. The Cromwells, Ireton, Prince Rupert, and others appear not ineffectively, but the illustrations are not quite up to the level of the letterpress.

OUR LIBRARY TABLE.

More Tramps Abroad (Chatto & Windus) may not be the best of Mark Twain's books as literature. It is too long, and there are passages in it that are too diffuse; but none of his works would stand better for a sample of all his wares—humour, good sense, good nature, genuine good fun, shrewd observation, and bits of description which would be hard to equal in the writings of the most serious travellers. This is not meant to be an exhaustive catalogue of this popular writer's qualities, but it may serve to indicate the merits of his new book. Justice could be done to it only by a great deal of quotation, more than we can find room for. The beginning of the "tramp" is to Australia. It is not worth while stopping to question whether an ocean voyage is aptly so described. The marvels of boomerang throwing crop up as a topic of conversation. An Australian passenger caps the other stories by saying that his brother once saw a boomerang "kill a bird, away off a hundred yards, and bring it to the thrower." In another deck conversation

"the naturalist spoke of the bell-bird, the creature that at short intervals all day rings its mellow and exquisite peal from the depths of the forest. It is the favourite and best friend of the weary and thirsty sundowner, for he knows that wherever the bell-bird is there is water, and he goes somewhere else."

"Sundowner" is the Australian equivalent for "tramp." A passage too long to quote shows that Mark Twain has appreciated the difference between American and English humour—a thing that is beyond the powers of many capable American writers. It is pleasant to hear that he was well received in Australia. He was there while the war-cloud was "hanging black over England and America," and he says that "the welcome which an American lecturer gets from a British colonial audience is a thing which will move him to his deepest depths, and veil his sight and break his voice." He read the newspapers, he studied the attitude of politicians and of the public; and his conclusion is that "the English-speaking race will dominate the earth a hundred years from now if its sections

do not get to fighting each other." Turning again to lighter matters, he describes the effect of the silver discovery at Broken Hill with delightful terseness as a case where "the common sailor invests the price of a spree, and next month buys out the steamship company and goes into business on his own hook." A facsimile page showing how the author worked out one of his "Pudd'nhead Wilson's maxims" is as funny as anything in the book. It must be left for the reader to enjoy for himself. Mark Twain goes from Australia to India, and from India to South Africa. He was there a few months after the Jameson raid. He states the case vigorously, but he refuses to forecast the future. He does not love Mr. Cecil Rhodes.

MESSRS. BENTLEY & SON publish *Cretan Sketches*, by Mr. Bickford-Smith, the late Commissioner of the Cretan Relief Committee, illustrated by Mr. Melton Prior. The reader is somewhat set against this volume by the extraordinary style of the first few pages, which are adorned with so indiscriminate and so lavish a use of slightly obscure classical illustration as to be more difficult than a bit of Browning; but the book improves greatly as it goes on, and forms, on the whole, a most excellent view of Crete as it stands under the Concert of the Powers. The author is impartial, and we imagine his view of the two sides to be exactly truthful. It is, of course, in many matters a case of six of one and half a dozen of the others; but the Moslem inhabitants, when they desecrate the Christian churches, are alone in the disgusting practice of digging up the bodies of all the Christians who have been sufficiently recently buried to be still remembered in the villages. The Christians, of course, avenge themselves by desecrating the mosques, but they omit this particular custom. Those who know the Turkish East are aware of the curious superstition of the Turks which leads them, even in Constantinople, to consult Greek soothsayers as well as their own astrologers. The author of the present volume mentions the use by the Moslem in Crete of Christian relics as a charm against Christian bullets. There is a good deal of archaeology incidentally introduced into the volume, and some hints to those who may wish to "dig" in Crete after peace is restored. We find that the Greek element is gradually prevailing against the Turkish and Moslem Greek even under Turkish rule, and the name of the town of Candia now seems to be locally fixed in its Greek form Herakleion. The account of the bombardment of the Christians by the allied fleet differs a good deal from that which appeared at the time in the newspapers. It seems that the first two people who were killed—by a French shell—were Turkish soldiers who had been disarmed and captured by the insurgents. Among those who were most exposed to fire were an American correspondent and an Oxford undergraduate. There is an interesting side-light thrown upon Mediterranean fleets by the fact that one of the first shells to burst in the blockhouse was a high-explosive shell filled with melinite, which, being described as "large," as compared with the French and German 5-inch shells, was probably a Russian 9-inch shell. Our naval officers have no doubt reported to the Admiralty this use by the Russians in the Mediterranean of French melinite shells. Our own Mediterranean fleet does not possess a single high-explosive shell, although some few are now carried by the Channel squadron to please the public.

The anonymous compiler of the *Life and Letters of William John Butler* (Macmillan & Co.) has shown both taste and tact, for she has avoided in large measure the ecclesiastical quarrels in which the late Dean of Lincoln showed more enthusiasm than discretion, and dwells largely on the excellent work he did at Wantage, and on the sisterhood he founded, and which, under his fostering care, became a great and beneficent organization. The work,

therefore, contrasts favourably with some recent biographies that would lead the ingenious reader to suppose that the life of a High Church clergyman is spent in trying to bring about the excommunication of all who differ from him. No doubt Butler was too much inclined to stigmatize Low Churchmen and Broad Churchmen as heretics (he compared poor Mr. Gorham to Arius!); but this should not interfere with our admiration for the devotion and energy he displayed as a parish priest. Wantage when he came to it had been greatly neglected. It was rather a large village than a town; the vicar, the Dean of Windsor, who also held a living in Lincolnshire, was an absentee, and little was done for the spiritual welfare of the inhabitants. Butler altered this: he was indefatigable in visiting his parishioners, built a second church, started excellent schools for boys and girls, and changed the entire atmosphere of the place. Nor did he confine himself to ministering to the souls of his flock, for he founded a penny bank which he worked himself, he pulled down unhealthy houses and replaced them by healthy ones, he improved the water supply, and looked after the drainage. No wonder that his name is remembered with gratitude in Berkshire. All this is pleasantly and modestly told in the book before us. The letters printed are judiciously selected, and characteristic of the man. Some written from the scene of the Franco-Prussian war in the autumn of 1870 vary agreeably the usual tenor of the book.

A Dictionary of English Authors (Redway), by Mr. R. F. Sharp, of the British Museum, contains both biographical and bibliographical details of seven hundred writers, and is a decidedly useful book of reference of convenient size and shape. There are too many queries in the biographies which research might have settled. As to the "literary eminence" required for insertion, without making odious comparisons we think that a list which includes Mr. Birrell, Mr. Pinero, Mr. William Archer, "Q," Mr. Grant Allen, and Mr. William Watson might also deal with Dr. Jessopp, Mr. Zangwill, Mr. H. A. Jones, Mr. Rider Haggard, Mr. Conan Doyle, F. Anstey, Anthony Hope, and Messrs. Davidson and Francis Thompson, who are all omitted. The absence of some famous females we bear with more equanimity. In any case the book should have recorded the life and works of Sir Walter Raleigh.

LORD SELBORNE and some of the early Wordsworthians were excellent persons, but a little inclined to be dull and dry. This fault cannot be urged against *A Primer of Wordsworth* (Methuen & Co.), which Mr. Laurie Magnus has written to make the life and works of the poet "easy of access." It is a clever and well-informed performance, which does not, indeed, always secure assent for its comparisons and conclusions. But it contains, especially in 'A Critical Essay' added at the end, a great deal of valuable matter. The comparison between Wordsworth and Tennyson is particularly good. It is surely too much to say of Wordsworth's matter that "when it was not complicated by technicalities in the telling, his style was always equal to it." In fact, many other passages in this primer disprove this, and testify to the poet's lapses into the ridiculous in lines like "A Mr. Wilkinson, a clergyman." "In contrast to Tennyson, whose idylls were of the king, and whose honey was won from roses, Wordsworth went to humble life for his people and flowers." So Mr. Magnus neatly writes; but a botanist will tell him that Tennyson knew and wrote about commonplace wayside flowers, such as the mallow, certainly as much as Wordsworth, if not more so. The bibliography and dates appended will be most useful.

MR. J. B. HARBOTTLE'S *Dictionary of Quotations: Classical* (Sonnenschein) is a more comprehensive collection than any we have seen, but it is marred by faults which render it

irritating and often useless. The arrangement is generally alphabetical, but many well-known quotations are not to be found in their proper order. Thus "Panem et circenses" is found under a word in Juvenal's previous line which no one will remember; "Quem deus vult perdere..." is under "Stultus." Even a separate line like "Parturiunt montes, nascuntur [so Mr. Harbottle writes] ridiculus mus," is printed under a previous one which is quite distinct, and not indexed under "Mus." The most familiar source of the Greek maxim about doing good and being abused is Marcus Aurelius, but the compiler only mentions Plutarch and Diogenes Laertius. Mr. Harbottle seems to rely on rather antique verse translations when he can get them. This is just as well. His classics do not seem very bright. "Pro captu lectoris habent sua fata libelli" does not mean "in the matter of attracting readers," &c.; nor will this note on "ab ovo usque ad mala," "from morning till night, in allusion to the Roman *cena*," satisfy all readers. We mention a few out of many omissions: the "Hoc volo; sic jubeo" of Juvenal, the "brutum fulmen" (beloved of the *Times*) of Pliny, the "urbem fecisti quod prius orbis erat" of Rutilius Namatianus, and many famous verses of the Vulgate. We hasten to add that one or two of these may be lurking somewhere to repay prolonged research after discovering their context, though we have not hit on them in the index. No one can be sure of saving time or satisfying a half-memory with a book like this.

MESSRS. MACMILLAN have sent us, enclosed in a neat case, the charming little "People's Edition" of *Tennyson* in twenty-five well-printed volumes. Equally desirable is a case containing eight of their well-known *Golden Treasury Poets*, from Cowper to Matthew Arnold, bound in green and gold.

The members of the Upper Norwood Athenæum have just commemorated its coming of age, and in addition to the usual *Record* published by the society, of which Mr. J. Stanley and Mr. W. F. Harradence are the editors, Mr. Charles Quilter, the honorary secretary, has contributed 'A Short Sketch' of its origin and progress. The society was established "for the purpose of the rational enjoyment of Saturday afternoons"; places of beauty or of antiquarian interest are visited, and papers are read explanatory of the various rambles, of which there have now been over two hundred and fifty. The number of members is limited to 120, and there are only ten vacancies. The rambles are well attended, the record being broken on the occasion of a visit to Westminster and the Houses of Parliament, conducted by Mr. Daniel Stock, vice-president, when 125 persons were present.

The first of the peerages to reach us has been *Debrett's Peerage, Baronetage, and Knightage* (Dean & Son), and a highly satisfactory volume it is, distinguished by the amplitude of its information and the care exercised by the editor. The number of fresh honours which the Jubilee has forced him to commemorate has added considerably to his duties. He comments gravely on the flutter caused among the baronets by the recent warrant regarding the children of Life Peers.—We have also received *Dod's Peerage, Baronetage, and Knightage* (Sampson Low & Co.), a cheap and businesslike volume, the merits of which are widely recognized.

AMONG the diaries before us *The Royal Naval List Diary*, issued by Messrs. Witherby in conjunction with *Lean's Royal Naval List*, deserves especial mention, both on account of its being a new-comer, and because of its utility.—*The Railway Diary and Officials' Directory* of Messrs. McCorquodale is cheap and practical.

MESSRS. CASSELL have sent to us sundry excellent specimens of Letts's famous *Diaries*.—Messrs. C. Straker & Sons have forwarded a large selection of *Pettitt's* and *Blackwood's*

Diaries, which deserve warm praise for serviceableness and moderation of price.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Snell's (Rev. B. J.) *The Widening Vision, Sermons, First Series*, cr. 8vo. 3/6 cl.
Spurgeon's (C. H.) *Come, ye Children, a Book for Parents and Teachers*, cr. 8vo. 2/ cl.; *Everybody's Book, The Pilgrim's Guide*, &c., 2/ cl.

Law.

Bellet (H. H. L.) and Willis's (R. J.) *The Law relating to Unconscionable Bargains with Moneylenders*, 8vo. 7/6 cl.

Fine Art.

Maclean's (H.) *Popular Photographic Printing Processes*, cr. 8vo. 2/6 cl.
Pennell's (J.) *Pen Drawing and Pen Draughtsmen*, 42/ net.
Westlake (S. H. J.) *On the Authentic Portraiture of S. Francis of Assisi*, 4to. 7/6 swd.

Poetry.

Calder's (R. McLean) *Songs and Poems*, edited by W. S. Crockett, cr. 8vo. 3/6 cl.
Mangan's (J. C.) *Life and Writings*, by D. O'Donoghue, 7/6
Sacrament in Song, being Extracts from English Poets, by E. A. D., cr. 8vo. 2/6

Music.

Hadow's (W. H.) *A Croatian Composer, Notes toward the Study of Joseph Haydn*, cr. 8vo. 2/6 net.

History and Biography.

Boss's (Mrs. F.) *English History for Children*, cr. 8vo. 2/6 cl.
Glover, Sir J. H., *Life of*, by Lady Glover, 8vo. 14/ cl.
Harrison's (H.) *The Diplomatic History of America, its First Chapter*, cr. 8vo. 7/6 net.
Whitehead, Henry, 1825-1896, a Memorial Sketch, by Rev. H. D. Kewley, 8vo. 6/ cl.

Geography and Travel.

Beckford-Smith's (R. A. H.) *Cretan Sketches*, 8vo. 6/ cl.

Philology.

Euripides, *Medea*, ed. by C. E. S. Headlam, 12mo. 2/6 cl.
Molière's *Remi et ses Amis*, 12mo. 2/ cl. (Pitt Press Series.)

Science.

Taylor's *Euclid, Solutions of the Exercises in*, by W. W. Taylor, 12mo. 10/6 cl.
Wilson's (Mrs. L. L. W.) *Nature Study in Elementary Schools*, 12mo. 3/6 cl.

General Literature.

Austen's (J.) *Northanger Abbey and Persuasion*, illustrated by H. Thomson, cr. 8vo. 3/6 cl.
Daniels's (J. H.) *History of British Post-Marks*, cr. 8vo. 2/6
Mills's (H.) *Affirmations*, 8vo. 6/ cl.
Reine's (Hon. S.) *Lord Dunsborough, a Sketch*, 3/6 cl.
Hamilton's (M.) *The Pinero Birthday Book*, 12mo. 2/6 cl.
Haufl's (W.) *Marie of Lichtenstein, a Tale of Love and War*, translated by R. J. Craig, cr. 8vo. 6/ cl.
Isabell's (Rev. J.) *Wonderland Wonders*, imp. 8vo. 5/ cl.
Jay's (K.) *Rose, a Romance of 192-*, cr. 8vo. 2/ swd.
Soley's (L. J. R.) *Manoupa*, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Briand (R.): *Histoire de Ste. Radegonde et des Sanctuaires et Pèlerinages en son Honneur*, 15fr.
Heinrich (J. B.) u. Gutberlet (C.): *Dogmatische Theologie*, Vol. 8, 12m.

Lietmann (H.): *Catenen, Mitteilungen üb. ihre Geschichte u. handschriftl. Überlieferung*, 4m.
Lippe (K.): *Rabbinisch-wissenschaftliche Vorträge*, 2m. 40.
Wolf (B.): *Die Geschichte des Propheten Jona*, 2m.

Fine Art and Archaeology.

Champeaux (A. de): *L'Art Décoratif dans le Vieux Paris*, 25fr.

Louys (P.): *Léda*, 10fr.

Marx (R.): *Les Médailleurs Français depuis 1789*, 25fr.

Robert (C.): *Die antiken Sarkophag-Reliefs*, Vol. 3, Part 1, Actæon-Hercules, 160m.

Thode (H.): *Correggio*, 3m.

Music.

Reimann (H.): *Johannes Brahms*, 3m. 50.

History and Biography.

Allou (R.) et Chenu (C.): *Grands Avocats du Siècle*, 12fr. 50.

Biemann, Jun. (F.): *Livländische Sagenbuch*, 5m.

Grotelend (H.): *Zeitrechnung des deutschen Mittelalters u. der Neuzeit*, Vol. 2, Part 2, 9m.

Hartmann (L. M.): *Geschichte Italiens im Mittelalter*, Part 1, 12m. 50.

Krus (F. X.): *Dante, sein Leben u. sein Werk*, 25m.

Martens (W.): *Die römische Frage unter Pippin u. Karl dem Grossen*, 3m. 50.

Torra (H.): *Saint Pierre Orsèolo, Doge de Venise, sa Vie et son Temps*, 10fr.

Geography and Travel.

Wundt (T.): *In luftigen Höb'n, Skizzen aus dem Bergsteigerleben*, 20m.

Philology.

Gröber (G.): *Grundriss der romanischen Philologie*, Vol. 2, Section 2, Part 4, 2m.

Janssen (V. F.): *Die Prosa in Shakespeares Dramen*, Part 1, 2m. 50.

Meyer (E.): *Die Entwicklung der französischen Literatur seit 1830*, 5m.

Schlipper (J.): *König Alfreds Übersetzung v. Bedas Kirchengeschichte*, Part 1, 15m.

Science.

Christ (H.): *Die Farnkräuter der Erde*, 12m.

'SIBYLLINE LEAVES.'

British Museum, Dec. 21, 1897.

IN all collected editions of Coleridge's poems appears one entitled 'Mutual Passion,' which was originally printed in the *Courier* for September 21st, 1811, and afterwards in 'Sibylline Leaves,' where it was described in the preface as "a song modernized, with some additions, from one of our elder poets," and in the heading as "altered and modernized from an old poet." Prof. Brandl, in his 'Life of Coleridge,' says that it is "an imitation of the old-fashioned rhymes which introduce 'Minnesang's Frühling,'" and both the late Mr. Dykes Campbell in his edition of Coleridge and I in that recently noticed in your columns have adopted this statement, although Mr. Campbell remarks, "The former characterization" (that in the preface) "would lead the reader to suppose an English poet." Mr. Campbell had good grounds for his hesitation, for Mr. W. E. Henley points out to me that the old poem "modernized" by Coleridge is by no less a writer than Ben Jonson, being the third in the Underwoods series (second section); and that it is printed as such by Mr. Henley himself in his 'English Lyrics' (No. 160), under the title of 'A Nymph's Passion.' While congratulating Mr. Henley upon a discovery which has escaped all the editors of Coleridge, I must add that, in my opinion, the alterations made by Coleridge are so trivial that the piece ought not to continue to be printed among his poems.

R. GARNETT.

AN UNDESCRIBED CRANMER.

Boston, Lincolnshire.

IN my announcement on December 11th there was an unfortunate omission. It is correctly stated that this Bible has twenty-eight reprinted leaves containing new readings and variations; but in specifying them only twenty-four are pointed out. One section in the New Testament is omitted, sig. L, which, like the preceding sig. kk, has also four leaves reprinted, and the corresponding four leaves, i, ii, vii, viii, ff. 81, 82, 87, and 88; so these two adjoining sections have each been made up in the same way—the four middle leaves are the usual April, 1540, and the four outside leaves of both are reprints. The variations in L, as in all other cases, are in pairs—that is, in whole sheets. These pairs of leaves were never put in to mend a worn and imperfect book; the Bible was published in that form.

ROBERT ROBERTS.

A PUPIL OF ROGER BACON.

Burlington House, W.

ON two of the (thirteenth century) Bacon MSS. in the British Museum (7 F. viii. ff. 13a and 47a) there are carefully obliterated inscriptions. The head of the MS. Department, by the intervention of Mr. Bickell, was kind enough to attempt the restoration of these, and under treatment they reveal the fact that the MSS. were used by William Herebert (forty-third divinity lecturer of the Minorites at Oxford, died 1333, Wadding), who had procured them for the order. The importance of this restoration cannot be estimated just at present, but it points to the advisability of carefully examining any MSS. of Herebert that exist. Further, if this is the W. Herbert of the 'Lanercost Chronicle,' who was in Paris circa 1291, did he obtain the MSS. in Paris then; and, if so, is it probable that Bacon died in Oxford?

ROBERT STEEL.

THE FRANCISCAN MYTH.

I.

SEVERAL letters in manuscript which Mr. Philip Francis addressed to his brother-in-law Mr. Alexander Macrabbie and his cousin Major Philip Baggs, and others which he received from friends, have been sold at Sotheby's. Most of

these letters, if not all of them, were before Mr. Joseph Parkes when preparing the 'Memoirs of Sir Philip Francis' which Mr. Merivale completed, and which appeared in 1867. As autographs they might have a market value, inasmuch as they were penned by Francis, who was one of the members of the Council of Bengal nominated in an Act of Parliament, who was the deadly opponent of Warren Hastings, the chief instigator of his impeachment, and an active and energetic member of the Whig party in Parliament during many years. The Catalogue of them circulated, and possibly compiled, by the auctioneers contains a misleading prefatory note to the effect that Sir Philip Francis is "the generally accepted author of the 'Junius Letters,'" and the inaccurate statement that "the references to Junius are of extraordinary interest." There are extracts in it from several letters, and facsimiles of three.

The compiler of the Catalogue appears to be under the delusion that Francis and Junius, though two in name, are one in fact, and he has chosen his extracts with a view to support a foregone and foolish conclusion. He has not intimated that the more important passages have been printed in the 'Memoirs of Sir Philip Francis,' neither does he apprehend that the extracts now put in type for the first time contribute still more than those in the 'Memoirs' to invalidate the hypothesis that Francis wrote the letters signed "Junius." He does not seem to be well informed. After stating that the fifth letter (dated March 12th, 1768) contains a reference to "Jack" Wilkes, he adds that "Wilkes was fiercely attacked by Junius in his letter of April 5th, 1768." Now the first letter signed "Junius" appeared in the *Public Advertiser* for November 21st, 1768, and it was not included in the collection prepared by Junius, and published in 1772 by Henry Sampson Woodfall. After letter x., dated August 13th, 1768, in which the supersession of Sir Jeffrey Amherst is referred to, it is said, "The dismissal of Sir Jeffrey Amherst was frequently discussed by Junius in 1768." The writer who took the part of Sir Jeffrey in the *Public Advertiser* signed his letters "Lucius." Writing to Macrabbie on September 6th, 1769, Francis reports the news that "the Duke of Bedford is just beaten, in a most shameful manner—out of his headquarters at Bedford." This information was possessed by any reader of the newspapers, and if writing to a friend, connexion, or relative in America, he could have communicated it, yet the compiler discerns something in the statement which identifies Francis with Junius, for he adds that thirteen days later Junius addressed the Duke as "the little tyrant of a little corporation."

In the "Preliminary Remarks" to Parkes and Merivale's 'Memoirs' of Francis, Mr. Merivale says that the Francis papers, "voluminous as they are," contain no word of confession on his part as to the authorship of Junius, nor do they contain "any direct evidence of it whatever," yet that many passages have been "carefully cut out with the scissors," and that wherever the reader seems on the point of arriving at a clue which might probably lead him "into the heart of the Junius mystery, there the provoking excision is sure to be met with at the critical point." This statement leaves much to the imagination; while the specimens of Francis's papers given in the Catalogue are a warning to the imagination against running riot. An extract from a letter dated December 6th, 1769, exemplifies these excisions: "The two.....were hanged to-day near Bethnal Green Church." The men who were executed were named Doyle and Valine. A letter dated June 12th, 1770, is printed in facsimile, and it has been mutilated. Mr. Merivale has been able to reproduce the missing words, which I italicize:—

"If the Opposition do not intirely succeed in all their designs, they have at least the pleasure

of tormenting his most gracious Majesty most abominably."

Another sentence runs:—

"The offence he has given to his Majesty and [apparently] the Duke of Grafton is more than any private man could support."

Words and passages which have been excised in these letters might have shocked a lady, and I venture to affirm that Sir Philip's widow, wielding a pair of scissors, cut out what she deemed objectionable or improper, and in so doing had not the slightest intention of cutting the clue "into the heart of the Junius mystery." It is quite possible that passages which disproved her fantastic belief that her deceased husband was Junius would have been ruthlessly cut out, while her veneration for his writings might have hindered her from committing one of them to the flames. Francis would not have edited his manuscripts with a pair of scissors.

Another letter given in facsimile is dated July 26th, 1771, and addressed to Francis's cousin Major Bagges, who was then at Gibraltar. In the course of it Francis writes:—

"The plan for the City is to have Crosby Mayor again;—but the Livery must return two to the Court of Aldermen. Now the way is to return one *Bridgen* with Crosby. N.B.: this *Bridgen* is the most scurvy Rascal in the City, and particularly odious to the Aldermen."

The information here given was current in the City. Nearly a month later Junius addressed a letter to Wilkes, in which he urged Wilkes to support Sawbridge for Mayor, and added:—

"Your plan, as I am informed, is to engage the Livery to return him [Crosby] with Mr. Bridgen.—In my own opinion the Court of Aldermen will choose Bridgen,.....that he [Crosby] will be defeated is to my judgment inevitable."

Here the trumpets of Francis and Junius sound different notes. Francis holds that Bridgen will not be chosen because he is "particularly odious to the Aldermen," while Junius writes that in his opinion the Court will choose Bridgen. This does not render it clear and incontrovertible that the two writers were really one and the same.

Either through ignorance or intentionally, the compiler of the Catalogue makes mystery where none can exist, except in his own mind. Thus, in a letter written by Lord Barrington to Francis on February 19th, 1772, he requests Francis to call, when "we may without interruption converse on a subject very material to me," and the question is asked in large type, "To what does this letter refer?" Another, dated February 26th, is styled "an equally mysterious letter," and a quotation from it begins, "The matter will soon be known to so many persons that it cannot remain a Secret." A perusal of the letter itself would have satisfied the compiler's curiosity. It was printed at length in the 'Memoirs' of Francis, and begins:—

"Mr. Marsh has desired to remain where he is: it will therefore be necessary that I should look out for a first clerk now a stranger to the office. I came late to-day thither, which prevented my telling you my present plan, which Mr. Chamier will communicate."

Then follow the words in italics quoted above. While the real question was how to arrange about the terms of Francis's resignation, the compiler would have it appear, if he had any object in view, that the letters had some relation to Junius.

It is probable that the compiler of this Catalogue is unacquainted with what has appeared of late years in the *Athenæum* concerning Junius and Francis, and those who have purchased the letters of Francis in ignorance of the facts may be equally in need of instruction. The truth is that, whenever an endeavour is made to show that Francis was Junius, the result has been to prove the contrary. Judging from the vehement asseverations of Junius, no worse man ever lived than Lord Barrington, while letters from which copious extracts are given in this Catalogue conclusively number Lord Barrington among Francis's heartiest

friends. When Francis left the War Office after his friend D'Oyley had resigned, and when he declined to accept promotion by taking D'Oyley's place, Chamier was installed in the vacant chair. Junius wrote in virulent terms about the expulsion of D'Oyley and Francis, and vilified Chamier on account of his own demerits, and also because he was the brother-in-law of Bradshaw. Yet in a letter (from which an extract appears in this Catalogue) which Barrington wrote on November 15th, 1775, to Francis at Calcutta these words appear:—

"I have obeyed your commands in conveying to Mr. Chamier your best compliments, and I am desirous to convey his to you in return."

Bradshaw, who was as hateful to Junius as Chamier, is shown by the extracts in this Catalogue to have been on friendly terms with Francis. Two letters from him are preserved, the one being written in 1770, the other in 1771. No extracts from either are given in the Catalogue; but these words in the second of the two, dated from Hampton Court, August 19th, 1771, have a value which all students of Junius will understand and know how to estimate:—

"I have read *Britannicus* with great pleasure, as I always do every production of the same pen, because they are dictated by a sound understanding and a good heart."

Not one of the many letters which have been attributed to Junius bears the signature of "Britannicus"; yet that was the signature which Francis appended to this letter by him eulogizing George III. which appeared in the *Public Advertiser*. W. FRASER RAE.

JUTISH ELEMENTS IN KENTISH PLACE-NAMES. 80, Eccleston Square, S.W.

THERE are in Kent some peculiar place-names which have baffled hitherto all attempts to elucidate them. It occurred to me that light might be thrown upon them from North Friesic and Jutish, which were more akin to old Norse than to Saxon speech. The Rev. A. L. Mayhew, of the 'English Dialect Dictionary,' thinks there can be no doubt that the names in question are of Jutish origin, and he adds: "I believe you are the very first to have seen the importance of the N. Fris. dialect as an aid to explain the local names in Jutish Kent."

Bapchild appears, in the vernacular account of the council held there c. 697 A.D., as *Baccancelde* ('A.-S. Chron.,' ed. Thorpe, p. 66; 'Cart. Sax.,' i. p. 137). The intermediate form *Bacchild* appears in a 'Valor Beneficiorum' of 1695. The second element is evidently *celd*, given in the glossary to Earle's 'Charters' as "a copious spring," and appearing in a Kentish charter (A.D. 858 Sweet's 'O. E. T.,' "an hwite celdan hec"). It is evidently the Jutish *kelda*, the Friesic *kild* (see 'Jutish Lovbuch,' quoted by Outzen, 'Glossarium der Friesischen Sprachen,' Copenhagen, 1837), meaning "a well." Vigfusson's 'Icelandic Dictionary' illustrates the Norse form by the Northern English *keld*, a spring. The name occurs in St. Kilda=Holy Well, which gave origin to the designation of the island (see Macaulay's 'Visit to St. Kilda,' 1765, p. 96). Honeychild in Romney Marsh contains, I think, the same element, and seems to mean "sweet well" as distinguished from the brackish waters of the marsh (cf. Honeywell, Honeybourne).

The term *Baccan* is the genitive case of *Bacca*, *Backe*, a well-known N. Friesic personal name (see Outzen, p. 424).

Stutfall is the designation of the hill upon which the Roman *castrum* of Lympe stands. The term "fal" or "fall" occurs elsewhere in Kent, and always in association with a hill. This seems to represent the N. Friesic *fjäl*, the Northern English *fell* (e.g., Goatfell, &c.). The termination does not seem to occur in Saxon localities.

"Gil" is another word which is or was current in the Kentish dialect for "brook"; it occurred in

place-names also (see Pegge's 'Kentish Glossary,' 1730, reprinted in *Arch. Cant.*, ix. pp. 63 et seq.). It is evidently the Scandinavian *gill*, a rivulet, so common in Northern England.

"The Nore" finds its explanation in the N. Friesic *naar*, *nār*=narrow; cf. Sveo-Goth. (cited by Outzen, p. 220) *Nor*=*Angustum Fretum*. "Eigentumlich," he says, "ist es aber kein *fretum*, sondern wie Saxo, p. 177, es giebt, *sinus*." Vigfusson makes it (*nor*) a "sea-loch," an "inlet," which suits the circumstances of the locality. Mr. Mayhew writes: "I believe you are the first to find the etymology of 'the Nore.' There can be no doubt you are right in identifying the name with the N. Fris. *nār*."

EDMUND MCCLURE.

MATTHEW ARNOLD'S 'POEMS OF WORDSWORTH.'

MAY I point out three curious *maculae* in this famous little book?—

1. In the index of first lines two sonnets—"Degenerate Douglas!" and "There's not a nook"—are included which are not in the volume.

2. The faulty 1832 text of the 'Redbreast and Butterfly,' in ll. 35, 36 of which bird and fly have got mixed up in the funniest way, is carelessly reprinted by Arnold, whose text mostly, but not consistently, follows that of the four-volume edition of this year:—

His (i. e., the butterfly's) beautiful *bosom* is drest
In crimson as bright as thine own.

Here the MS. printer's copy of 1807 runs:—

His beautiful wings in crimson are drest,
As if he were bone of thy bone;

but at the last moment Wordsworth, to avoid the startling directness of the second line, altered it to

A brother he seems of thine own.

In the 'Simpliciad' (1808), a satire on the Lake poets, in which the poems of 1807 are roughly handled, Wordsworth and Coleridge are rallied on their proneness to fraternize with beast and bird:—

Poets with brother donkey in the dell;
Of mild equality who fain would dwell;
With brother lark or brother robin fly,
And flutter with half-brother butterfly.

In 1815, consequently, Wordsworth cancelled the line "A brother he seems," &c., and substituted

A crimson as bright as thine own;

and this reading occurs in 1827. The blunder of 1832 is corrected in a slip of *errata* pasted in at the back of p. xlvii, vol. i. of that edition, and, as a matter of course, disappears from the text of ed. 1836, which resumes the reading of edd. 1815 and 1827.

3. Arnold added "S. T. Coleridge" by way of foot-note to line 1 of the 'Castle of Indolence Stanzas'; and although he abandoned this interpretation later on, he suffered the foot-note to remain, with the necessary result of perpetuating a tiresome misunderstanding of the entire poem. His letter to Prof. Knight ('Eversley Wordsworth,' ii. 310—the date is not given) indicates his change of mind. "I believe," he writes, "that the first described is Wordsworth, and that the second described is Coleridge.....I have a sort of recollection of having heard something about the 'inventions rare,' and Coleridge is certain to have dabbled, at one time or other, in natural philosophy." An interesting confirmation of the trait in the description of Coleridge (st. v. ll. 4, 5)—

And a pale face that seemed undoubtedly
As if a blooming face it ought to be—

occurs in a letter of his to Davy, February, 1801 ('Letters of S. T. Coleridge,' p. 348), where he speaks of "that little suffusion of bloom which belongs to my healthy state."

T. HUTCHINSON.

'LA SAISIAZ.'

17, Albany Street, Edinburgh, Dec. 16, 1897.

LAST year I had an opportunity of describing in the *Contemporary Review* the villa of La

Saiziaz, situated near Collonges-sous-Salève, six miles out of Geneva by tramway, and celebrated through the poem of Robert Browning and the tragedy which occurred there during his visit just twenty years ago. That is probably the reason why the proprietor, Dr. Roussel, writes me that his picturesque place is now for sale—a piece of information which I pass on in case there are those whom it may concern.

A. TAYLOR INNES.

THE LAW OF AUTHOR AND PUBLISHER.

AN order was made last week by the Lord Chief Justice of considerable interest to authors and the publishing trade. It related to the dealing with copies of books remaining unsold upon the bankruptcy of a publisher. The decision came to was in the nature of a compromise, and lacks the authority of a judgment; but it is probable that the case may become a precedent, and the facts have therefore a special interest to those connected with literature. The plaintiff was Mr. Frederick Wicks, and the defendants Remington & Co., Limited, Mr. Sidney Cronk, the liquidator of the company, and Mr. John Grant Macqueen, the purchaser of Remington's business. The company and its predecessors, Eden, Remington & Co., had published and sold three editions of 'The Veiled Hand,' of which Mr. Wicks is the author, and had printed a fourth edition of 5,000 copies. Between 2,000 and 3,000 of these remained unsold when the company went into liquidation. The company had also printed 5,000 of 'The Broadmoor Patient' and 5,000 of 'The Infant,' by the same author, and had sold about 2,000 of each. The defendant Macqueen therefore acquired possession of some 8,000 copies of the three works. The agreements made by Mr. Wicks with Messrs. Remington were agreements to print and publish only, and in each case the author retained the copyright. It is part of the established law that agreements of this kind are not assignable without the consent of the owner of the copyright, and that they do not pass to an assignee in bankruptcy nor to a liquidator of a company. Mr. Cronk, however, assigned the agreements and sold the stock to Mr. Macqueen, who gave him an indemnity for all the consequences of this act. The correspondence showed that Mr. Wicks endeavoured to procure from Mr. Macqueen some acknowledgment of his rights and some arrangement for the continuance of the sales; but his title to any participation in the proceeds of the sale was denied in the first instance by both parties. Later an endeavour to make an arrangement was promised by Mr. Macqueen, but Mr. Wicks was requested to wait until full consideration could be given to the matter. A few months later, nothing having been arranged, Mr. Wicks found his books on sale at Messrs. Smith & Son's bookstalls at a slightly reduced price. He ascertained that some 1,200 copies had been bought and paid for three months before without any consent on his part, and when he applied for an account it was refused. Some months after he was offered a third of the royalty stipulated by the original agreement on a part of the sales only, and the Court was applied to. Pressure being put upon the parties by the Lord Chief Justice to make an arrangement, it was ultimately decided to take an order requiring Mr. Macqueen to bind the books to the satisfaction of Mr. Wicks, to sell them at prices agreed to by Mr. Wicks, to expend a reasonable amount in advertising the books, which amount would be fixed by a third person, and to pay to Mr. Wicks the amount acknowledged in the account rendered, and a royalty on future sales as stipulated in the original agreement respecting 'The Veiled Hand.' This agreement fixed the royalties at 1s. 10d. per copy on the 10s. 6d. edition, and 9d. on the 3s. 6d. edition, to be increased to 2s. 3d. and 10½d. respectively after the sale of

5,000, which has been the case with 'The Veiled Hand.' The liquidator of the company, who, the Lord Chief Justice said, had assigned agreements that he had no power to assign, was ordered to leave in the hands of the plaintiff five guineas paid into court.

BACCHYLIDES.

UNIVERSITY COLLEGE, LONDON.

I SHALL be grateful if you can find room for these remarks on the text of Bacchylides. My colleague Prof. Platt allows me to quote several of his corrections, some of which coincide with my own.

- i. 15 (p. 127). *Εὐρωπίδα*. 32. *νόσω*. 34. *ἴσων*.
42. *λάχε τόνδε χρόνον*.
ii. 4. *θρασύνειρ δρ'*.
iii. 22. *παρ' ἄριστον*. 48. *τόδ' ἀβροβόταν ἐπέταν*.
62. *ἀνέμειψε*. 63. *δοσι θέμιν*. 64. *μέγ' εὐαῖνθ'*.
90. *μινύθει* or *μινυθεί*.
v. 48. *τετ' ἀφνέκροτον*. 122. *πλείνας*. 151. *μινυθεν* or *μινυθεί*. 160. *τοῖ' ἔφα*. 184. *ἤλθεν Φερεικὸς ἐκὺπύργου*. 189. *ἀπασμαίνουσιν*. 191. *τὰς οὐ τάνδε*. 193. *ὅν δὲν ἀθάνατοι τιμῶσι, τούτῳ καὶ βροτῶν φήμην ἐπισθαί*.
vi. 3. *προχοῖς ἀέθλων*.
ix. 10. *φονικῆσιν*. 13. *ἀσαν γέοντα*. 35. *βοῶν τ' ὥρινε λαῶν οἱ*. 39. *ἄσων*. 41 should end with a colon, 44 with a comma. 45. *πολυζήλωτε* (so also Prof. Platt). 46. *ἐγγόνου* or *ἐγγόνου*. 55. *τίς δ' οὐ χαριτώνων*. 56. *ἂ Διὸς πλαθείσα λείχε*.
x. 51. *γλώσσαν ἰδέας*.
xi. 8. *μετ' εὐπλοκάμουν κοῦρας*. 24. *δέ κ' ἐπὶ 77. καμόντ' (Platt)*. 102 and 103 are spoken by Proetus. 110. *τοῖ (so also Platt)*. 114. *ἀνδρῶσι πρὸς ἱπποτρόφον ποῖαν*. 119. *πρὸ γονοῖ (Platt) ἔσαν ἔμιν*.
xiii. 29. *παύροις βροτῶν αἰεὶ (Platt)*. 70. *βοῶσα*. 117. *πυραὶ (so also Platt)*. 166. *ἀμρσειπής*.
xiv. 1. *δαίμονος (Platt)*. 3. *ἐσθλὸν κ' ἀμαλδύνειν*. 5. *θαπνὸν ἰδ' ὑψιφανὴ τεύχοι*. 9. *μία δ' ἐξ ἄλλαν*. 10. *πάν χρεῖος κυβερνᾷ σὺν*.
xv. 13. *ἡδέοις*.
xvii. 7. *πελειμαίγιδος*. 17. *μέλεον*. 31. *πλαθείσα*. 35. *μυγίσσα*. 38. *κἀλλυσσα*. 43. *ἰσίδειν*. 49. *θοῦρον*. 62. *Retain θράσει σώμα*. 68. *Μίνω*. 87. *κῆρ*. 88. *κατοῦρον*. 90. *σένειν*. 91. *ἄπτα*. 100. *μέγαρον τε θεῶν ἐμολε*. 102. *Retain εἰδισε*. 109. *σεμνάν τε (so also Platt)*. 110. *ῥε βοῶπιν (ditto)*. 112. *αἰδαν πορφύραν*. 118. *Retain βέλων*.
xviii. 27. See Ovid, 'Ibis,' 407, "ut Sinis et Sciron et cum Polypemone natus." 35. *μοῖνον συνοπαῖων*. 51. *κρατὶς θ' ὕπο*. 53. *στέρνοισι ἀμφί*.
xix. 5. *τί ἐ καὶ (Platt)*. 19. *τετ' Ἄργον*.
A. E. HOUSMAN.

Cambridge, Dec. 20, 1897.

MR. KENYON has already shown that Ode xx. is founded on the "legend of Idas and Marpessa, who eloped, with Poseidon's help, from the palace of Evenus, Marpessa's father." According to Apollodorus (i. 7, 7-9) a "winged chariot" was given by Poseidon to Evenus, who was "a son of Ares." As the ends of eight of the eleven lines are left unattempted in the *editio princeps*, I submit the following suggestions. The additions now proposed are distinguished by spaced type:—

Σπάρτα ποτ' ἐν ἡρώσιν ὤρε
ξανθή Λακεδαιμονίῳ οἰσιν
τοῖόνδε μέλος κατ' ἡρώχον θ'
δτ' ἄγετο καλλιπλοῖχον
5 κόραν θρασυκάριδος Ἰδας
Μάρπησσαν ἰδὲ πλοκον, αἴσαν
φυγῶν θανάτου [μὲ λαιναν,
αναξίαντος Ποσειδῶν
ἵππους τέ οἱ ἰσάμενος θεῖς [ῖ],
10 Πλευρών' ἐς ἔκκ[ι]τον ὤρσεν
χρυσάσπιδος νιδῶν Ἄργος.....

Of the above suggestions the most uncertain is (1) *ἡρώσιν*, because it assumes that *ξανθὸς* can be used (like *φονικάνθεμος*) as an epithet of "spring." (3) *μέλος κατ' ἡρώχον θ'* is supported by Eur., 'Herc. Fur.,' 780, *κατὰρχεται μέλος*. (6) *Ἰόλοκος* is found in Bacchylides, ix. 72

and xvii. 37. (7) *μέλας* is often used in connexion with *θάνατος*. (9) *θεῖς*, "having made," is more euphonic than the more obvious *δοῦς*. (10) *ἐκκίτος* is found in iii. 46, and (11) *Ἄργος* in v. 34 and ix. 44.
J. E. SANDYS.

M. ALPHONSE DAUDET.

ALPHONSE DAUDET died suddenly at his house in Paris on December 17th. He was born at Nîmes, May 13th, 1840, and his first book, a collection of verses called 'Les Amoureuses,' was published in 1858, the year after he had come up to Paris. A few years later came the 'Lettres de mon Moulin' (1866) and other tales and sketches of the South. Then came 'Le Petit Chose,' 'Les Aventures Prodigieuses de Tartarin de Tarascon,' 'Fromont Jeune et Riesel Aîné' (1874), 'Jack' (1875), 'Le Nabab' (1878), 'Les Rois en Exil' (1879), 'Numa Roumestan' (1880), 'L'Évangéliste' (1882), 'Sapho' (1884), 'Tartarin sur les Alpes' (1885), 'L'Immortel' (1888), 'Trente Ans de Paris' (1888), 'Souvenirs d'un Homme de Lettres' (1888), 'Port Tarascon' (1890), and 'La Petite Paroisse' (1895).

The novels of Daudet are distinguished from the average popular novel not in kind, but in degree. The study of manners, the novel of sensation, the pathetic novel, the novel of satire, the novel of humour, he has done them all, and he has done them all with an admirable skill, a controlling sense of art. But he has brought nothing new into fiction, or, if he has brought anything, it is the particular variety of his humour, a Southern blend, which seems to unite American humour with Irish humour. 'Tartarin' should be compared with the work of Mark Twain and with the work of Carleton; not, certainly, with anything greater than the work of these admirable writers. 'Tartarin' is an heroic farce, full of comic observation, of comic invention, but, after all, how little more than the froth on the wine as it bubbles over! Daudet is himself rash enough to challenge comparison with 'Don Quixote,' and the comparison has been extended to Falstaff. But here the difference is a difference in kind. Daudet is a genuine humourist, but he is a humourist for his time, not for all time. He deals, not with that humour of fundamental ideas which is one of the voices of wisdom, but rather with a humour of shining accidents, which is at its best but the consecration of folly. There are men of science, men who deserve well of science, who have spent their lives in classifying a single species of beetle. That is what Daudet has done in 'Tartarin,' into which he has packed all the exterior qualities of the South, "les gestes, frénésies et ébullitions de notre soleil," as he says.

And so with his serious studies in life. He is a quick observer, but never a disinterested observer, for he is a sentimentalist among realists. All his power comes from the immediateness of his appeal to the heart: to the intellect he never appeals. He appeals, certainly, to the average human sympathies, and he appeals to them with his power of writing a story which shall absorb the interest as an English novel absorbs the interest—by its comedy, using that word in its broadest sense. Even 'Sapho' is essentially comedy, and Daudet is not far from being at his best in that brief, emphatic tale of a dull and disenchanted Bohemia. Others before Daudet had studied the life of a woman professionally "gay." Huysmans had studied it brutally, with a deliberate lack of sympathy, in 'Marthe.' Zola had studied it, with his exuberant method of representing, not the living woman, but the pattern of her trade. Goncourt had studied it, delicately, but with a subtlety which digresses into merely humanitarian considerations, in 'La Fille Elisa.' Daudet gives us neither vice nor romance, but the average dreariness of *le collage*. Yet he is not content with painting his picture: he must moralize,

arrange, with an appeal to the sympathies as definitely sentimental, for all its disguises, as that of 'La Dame aux Camélias.' He cannot be as indifferently just to his Sapho as Flaubert in 'L'Éducation Sentimentale' is indifferently and supremely just to Rosanette. And, partly for this very reason, it is only the external semblance of life which he gives—rarely the heart, never the soul.

In his vivid, passionate, tragically pathetic studies of "ce Paris excitant" (it is his own word), "où les poupées elles-mêmes parlent," Daudet is as entertaining as the writer of a fairy tale, and he writes fairy tales, in which J. Tom Lévis, the pseudo-Englishman of the confidential agency, Jansoulet, the Nabob, Delobelle the actor, Sidonie (a new Sidonia the Sorceress), Bompard, Tartarin, are all inhabitants of a world certainly more amusing than real life. That they should "o'erstep the modesty of nature" at every movement is partly his intention, partly he is indifferent to it, and partly unaware of it.

No gift with which a man can be cursed is more fatal than a thin vein of poetry. Daudet had a thin vein of poetry, not enough to make him a poet, but enough to distort the focus of his vision of truth. When he looked at external objects he saw something a little different from their shape as it appears to people in general, but he did not see them transfigured into the celestial images of themselves, as the poet sees them. He saw the face of Joy a little more laughing than it is, the face of Sorrow a little more distressed, and just that half-poetical exaggeration, missing all that is essential in poetry, was enough to leave him somewhere between the realists and the properly imaginative writers, artistically insincere, though, in his intention, of an almost touching sincerity.

He was a novelist as men are ceasing to be novelists, a novelist for the story's sake. He professes frankly to amuse you, and his absence of affectation in regard to his own art is itself almost an affectation. And his stories first of all amuse, excite, distress, himself; "et puis on les aime, ces livres, ces romans, fruits douloureux de vos entrailles, faits de votre sang et de votre chair; comment se désintéresser d'eux?" He never could, indeed, look on them disinterestedly, either while they were making or when they were made. He made them with actual tears and laughter; and they are read with actual tears and laughter, by the crowd. May it not, therefore, be said that he achieved his end, that he gained the reward he had proposed to himself, and that a more lofty, a more lonely, fame would have left one who was always so eager after present happiness, after what is companionable in praise, a little cold and unsatisfied? ARTHUR SYMONS.

Literary Gossip.

MR. GEORGE MEREDITH has finished three 'Odes in Contribution to the Song of French History.' The poems are entitled 'The Revolution,' 'Napoléon,' 'Alsace-Lorraine,' and they will appear in the numbers of *Cosmopolis* for March, April, and May.

A BOOK of madrigals—on an Elizabethan model, and set to music—in honour of Queen Victoria, is in course of preparation. Among the contributors of the words will be Mr. Austin Dobson, Mr. A. C. Benson, Mr. Robert Bridges, Mr. Gosse, and the Poet Laureate; while the music will be supplied by Sir Arthur Sullivan, Sir Walter Parratt, Prof. Villiers Stanford, Mr. Hubert Parry, and others.

MR. G. W. STEEVENS, who is at present in Egypt, is engaged, with Mr. Grant Richards as joint author, in the production

of a romantic novel dealing with life in ancient Rome and its tributary Egypt.

It is said that Mr. Herbert Spencer is the only living writer whose name is included in the large list of authors inscribed on the walls of the new Congressional Library at Washington. The name of Thomas Moore was omitted because of his verses against America, the designers not being aware of the poet's retraction and apology.

THE Council of Girton College have decided to appeal to the public for help in carrying out the building which the great pressure on the accommodation renders necessary. It is proposed to annex the present hall to the library; to build a new hall and kitchen department, a chapel, and lecture rooms; to make further provision for the resident staff; and to add rooms for about fifty students, making up the whole to a hundred and fifty. The hall will be planned on such a scale as to suffice for two hundred and fifty, the number fixed as the ultimate limit, and it would be easy to add students' rooms from time to time as they were wanted. The number of requests for admission is continually on the increase, and unless some action can soon be taken it will be necessary to turn away many promising applicants.

THE recent strike among the printers in Edinburgh has caused some delay in the printing of new books. One of these is Mrs. Bishop's work on Korea, which will not be published by Mr. Murray till early in January. Mr. Murray will also publish early in January Canon Gore's new book on the Ephesians; the volume of poems, 'By Severn Sea,' &c., by the President of Magdalen College, Oxford; 'Law and Politics in the Middle Ages,' by Mr. Edward Jenks; 'The Flower-Hunter in Queensland,' by Mrs. Rowan, illustrated from some of her sketches; Major Darwin's work on bimetalism; and new editions of the handbooks of India and Surrey.

It is possible that the recent controversy respecting the authenticity of the now famous Hatfield confession of Thomas Winter, of Gunpowder Plot notoriety, has not been finally closed. In this case the technicalities surrounding the question are likely to be emphasized rather than dissipated.

A SOCIETY for printing the parish registers of Shropshire was started at Shrewsbury the other day, when Lord Harlech proposed the resolution forming the Shropshire Parish Register Society. The new body, which will start work immediately, numbers about one hundred and fifty members, including the Duke of Norfolk, one marquess, a viscount, five bishops, four barons, and eight baronets. Mr. Stanley Leighton, M.P., acts as chairman of council.

THE Corporation of Leicester have decided to publish a volume of their earliest records (1100-1327), and have entrusted the work to Miss Mary Bateson, Associate of Newnham College, Cambridge. The volume will consist largely of extracts from the Merchant Gild Rolls and Mayors' Accounts of the thirteenth and early fourteenth centuries. The collection of Merchant Gild Rolls dates from 1196, and is singularly complete. The Mayors' Accounts give a detailed record of

the financial burdens borne by a town under seigniorial domination. The Cambridge University Press will publish the book.

ABOUT two years ago we referred to a Heine monument which was projected for New York, and we are glad to hear that it has just been completed at the marble quarry of Laas in Tyrol, and transported to Venice to be shipped thence to America. The monument, which will be erected next spring on behalf of the Deutsche Männergesang-Verein at New York, was designed and modelled by Prof. E. Herter, and consists of a Loreley-Brunnen of colossal dimensions. The figure of the Loreley forms the centre, and the socle exhibits the bust of the poet crowned with laurels. It is certainly gratifying to think that if the Germans at home neglect to do honour to their great lyric poet, the Germans abroad make up for it; and we should not wonder if the German colony in London were to follow one day the generous example set by their countrymen in America.

THE Parliamentary Papers of the week include a Return of the Charities of the Parish of Christchurch in the County of London (7d.); and a Report by the Board of Trade Labour Department on the Strikes and Lock-Outs of 1896 (1s. 2d.).

SCIENCE

The Dolmens of Ireland: their Distribution, Structural Characteristics, and Affinities in other Countries, together with the Folklore attaching to Them. By W. Copeland Borlase, M.A. 3 vols. (Chapman & Hall.)

IN Dr. Stukeley's 'Brazenose Diary,' under date of August 3rd, 1763, we find the following entry:—

"This day I read over Wood the architect's account of Stonehenge, written to contradict me. 'Tis such a heap, a ruin of trifling, nonsensical, impertinent, and needless measuring of the stones designed to be rude, as if they were the most nice and curious Grecian pillars in any of their capital temples: a tedious and miserable parade of twenty pages of feet, inches, halves and quarters."

Such was the spirit in which the Dryasdusts of yore generally regarded the study of prehistoric remains which they attributed to a Druidic origin; indeed, the Bath architect here mentioned seems to have been among the first to apply measurements to the Wiltshire circles, whilst his more famous contemporary Dr. Borlase, Vicar of St. Just and the friend of Pope, published his description of the Cornish cromlechs, with plans drawn to scale, in 1754. It is to a lineal descendant of this last antiquary that archaeologists are indebted for the present full and well-illustrated description of the rude stone monuments in Ireland.

That accuracy of measurement so despised by Stukeley is now looked upon as the prime requisite of description by modern antiquaries. Thus Mr. Flinders Petrie, considering that the Ordnance Survey plan of Stonehenge of 1867 (because it could not lay claim to accuracy greater than a few inches) was not valuable for the purpose of ascertaining important results and deductions as to date and origin, produced in 1880 a plan correct to a few tenths of an

inch, as closely as could be estimated; and, even subsequently to this, another independent plan of this monument was drawn for the Society of Antiquaries by Mr. Lukis in 1882.

Mr. Borlase's previous explorations in his own county formed the best possible preparation for the study of the prehistoric antiquities in Ireland, which, as he says, are a counterpart of those in Cornwall; and he tells us that for the last ten years he has devoted summer after summer to a systematic examination of the Irish megaliths.

Mr. Borlase divides his work into four parts, in the first of which he gives a list or survey of the dolmens, arranged in order of their localities. We venture to think that by adopting a more synoptic method in tabulating the list of these monuments, much needless repetition of words—such as "In the Barony of.....in the Townland of.....and Parish of.....is a dolmen called....."—might have been avoided and much space saved. It is, however, to the second part, dealing with the classification, construction, distribution, and comparison of these structures, that archaeologists will turn with greater interest; and not a few of them will certainly demur to the somewhat awkwardly rendered definition of a dolmen, to the use of which French term Mr. Borlase's late colleague—Mr. Lukis—was wont strongly to object. According to Mr. Borlase:—

"A dolmen, then, is a covered structure formed of slabs or blocks of stone in such manner as that the stone or stones which constitute the roof are supported in place by the upper points or edges of some or all the other stones which, set on end or edge, enclose or partially enclose an area or vault beneath."

The belief that cromlechs, previously regarded as Druid altars, were but uncovered tumuli which originally contained sepulchral remains, was apparently first propagated in the Royal Irish Academy early in this century; and Mr. Borlase informs us how Mr. Bell of Dundalk, after disinterring over sixty cromlechs from cairns in Ulster, was of opinion that all dolmens were covered by tumuli. It will be remembered that Fergusson, who attempted to trace out a gradual evolution of megalithic dolmens from smaller kists buried in mounds, strongly maintained that a certain class of these monuments never could have been enclosed in tumuli, and these he termed "free standing dolmens," a view which was supported by Mr. Borlase in his earlier work, 'Nænia Cornubiæ,' published but shortly after Fergusson's 'Rude Stone Monuments.'

We are glad to find that Mr. Borlase now admits that the dolmen is only the more megalithic portion of the so-called "Giant's Grave," and must have been originally closed in. He writes:—

"Monuments marked *cairns* in the earlier Ordnance Survey, and where then no trace existed of the megalithic structure, will in several places have to be marked *dolmens* in subsequent surveys, since the cairn has been removed and the structure exposed to view."

Yet Mr. Borlase is somewhat contradictory when he declares, in reference to the "Giant's Grave" at Drumcliff—where the peristyle or outer range of stones is in close proximity to the structure—that, "since the

peristyle marked the utmost circuit, in almost every case of monuments of this type, it follows that the monument was not buried in a mound....."; whilst on the next page he figures the plan and section of a typical dolmen in tumulus at Brane, "a monument of the wedge-shaped type surrounded by a circular peristyle in close proximity to it, and the little conical mound over which was still perfect."

The author quotes Miss Margaret Stokes, a trustworthy authority on the distribution of dolmens in Ireland, to show that a large proportion of the sea-coast examples are dolmen-circles and dolmen-cairns, whilst where the wedge-shaped dolmens occur in river-basins they are generally found on the hillside or by a lake or stream; but in the flat lands they are almost entirely absent. The similarity of the megalithic monuments found on both borders of the Irish Channel gives plausibility to a theory that the route of the dolmen builders, whoever they were, was from the south, round the Land's End, and up St. George's Channel and around the entire coast of Ireland, which island they specially made their own.

"Early in the Neolithic Age a seafaring people were erecting their dolmen-cairns upon the coast, whereas a settled population in the late Neolithic Age and in the early Bronze Age erected a different class of monument in the interior—namely, in the case of Ireland and Sweden alike, the long wedge-shaped dolmen. The passage-tomb people, who, in the case of Ireland, built New Grange, did not arrive until later, and then confined themselves to a few rich lands."

Whilst the builders of New Grange derived their structural details and decoration from Græco-Scythian tombs in the Bronze Age, these wedge-shaped dolmens, says Mr. Borlase, may be plausibly regarded as models of ships after the ancient Greek pattern. With these he compares those remarkable cyclopean buildings found in the Balearic Islands, called "navetas," lately described by Émile Cartailhac in his 'Monuments Primitifs des Baléares' (see *Athenæum*, September 2nd, 1893), and supposed by him to have been used as ossuaries. We cannot quite agree with our author in these comparisons, nor do we concur in the following:—

"No structure known to architecture resembles so precisely in external form, in the laying of the courses of its masonry, and in other details of its construction the little boat-shaped stone structures found on the south-western coasts of Ireland, and traditionally attributed to Christian hermits, whose tombs they were in some cases said to contain, as does this Nao dels Tudons."

Of this Nao dels Tudons, by the way, two illustrations are given where one would suffice. Another statement of Mr. Borlase, that "most remarkable among the artificial caves near San Vicente in Minorca [St. Vincent in *Majorca*?] are those which are in the form of a ship," is not borne out by M. Cartailhac's drawing and description in his work above mentioned, which book is, curiously enough, not quoted by Mr. Borlase, who also omits all reference to the *taulas*. It is noticeable that Mr. Borlase whilst dealing with the circles and alignments makes no allusion to Stonehenge, and the supposed transport thither of the blue stones from Ireland, believed in by Fergusson.

When we come to the third part, which deals with the legends associated with the dolmens, we find our author controverts Mr. Fergusson's opinion that "it is from the Irish annals that the greatest amount of light will be thrown on the history and uses of the megalithic monuments."

"To imagine for a moment that any, even the faintest echo of a tradition as to the persons by whom the earlier examples were erected could have survived from the Neolithic or Bronze Age when they were built until the present day may be dismissed as an absurdity."

Mr. Fergusson put the date of the mounds and megaliths of Moytura at a period subsequent to the Christian era, whereas evidence is now adduced by Mr. Borlase to show that this class of monument—not so ancient as the earliest dolmens—belongs to an age when incineration and urn burial were in use, and when riveted bronze daggers had been introduced. He admits that a vague tradition of battle in connexion with them may have survived.

In the fourth part the author traces the early stages of culture through which those people passed who eventually raised the tombs known as dolmens; but as not a single skull has yet been measured which has actually been taken from an Irish "giant's grave," he has to go to France to find examples of crania of what is known there as the dolmen-builders' type.

A most interesting discussion of the early immigrations of the traditional Irish tribes—the Fomorians, Fir-Bolg, Tuatha Dé Danann, and Milesians—concludes with an ingenious and altogether new interpretation of the ancient Irish manuscripts, which Mr. Borlase suggests may prove to contain in many particulars the *barbarian tradition*, in contrast with the Roman and Byzantine accounts of the events which were taking place in the dark ages, from the third to the sixth century.

"The *saga* of Partholan is Bardic, brought by Bardi, who, like Chauci and Menapii, had settlements in Ireland, where they recited the traditions of their origin. The *saga* of Nemed is also German, and relates to wars of Slaves and Germans on the south-western shores of the Baltic. The Fomorians are the Pomeranian Slaves; the Fir-Bolg are (speaking generally) any of those people to whom the term Hunnish or Bulgar would have been applied in the fourth and fifth centuries; (speaking specially) they are the Heruli; in the Tuatha Dé Danann we have Scando-Germanic tribes, in particular, perhaps the Bardi, represented to us through their gods, which prove to be closely related to those of the Norse Pantheon. That they come under the general term of Picts seems likely enough.....Lastly, for the Feinné I would venture to suggest affinities among the peoples of Finno-Germanic origin around the Gulf of Riga and in East Prussia.....whose ancestors on the Finnic side may once have surrounded the entire Baltic Lake, from which the British Islands from the remotest prehistoric ages to the Norman conquest have ever been receiving fresh instalments of population."

A bibliography of the literature on rude stone monuments is much needed, and we wish that Mr. Borlase could have followed M. Cartailhac's example, and prefaced his description of the Irish dolmens with a catalogue of all the books from which he quotes. There is, however, an excellent index, which will greatly assist future students whenever they have recourse to

this storehouse of examples and illustrations of primitive megalithic remains, not only in Ireland, but in many other far distant quarters of the old world.

We cannot agree with many of Mr. Borlase's conclusions, nor can we accept, as he does, the sacrificial theories propounded by Col. Conder in connexion with the Syrian monuments; but we have, on the whole, nothing but praise to bestow on the labour and ability with which he has amassed such a heap of valuable information, and we are sure that, like his great-great-grandfather's book on the antiquities of Cornwall, his work on the Irish dolmens will be held in estimation by future generations of antiquaries.

Marriage Customs in Many Lands. By the Rev. H. N. Hutchinson. (Seeley & Co.)—The unfortunate "general reader" is responsible for this useless book. If Mr. Hutchinson disdains the discussion of "scientific questions connected with the origin of marriage and the human family," he should at least have been guided in his compilation by the results of the scientific research of the eminent authorities to whom he refers so airily in his preface. The general reader will not thank him for being led to think wrongly, and that, we fear, will be the result of Mr. Hutchinson's book. The plain fact is that the time has gone by for such books. When Lady Augusta Hamilton published her 'Marriage Rites, Customs, and Ceremonies of all Nations' in 1822, things were different, and her book was not an anachronism. At the present time, to reproduce the faults of Lady Augusta's book and to add thereto new faults is unpardonable, and we do not thank Mr. Hutchinson for using his ability and industry in this fashion. Mr. Hutchinson's plan is in a sense geographical. Starting with India, he proceeds to China, Japan, Persia and Arabia, Turkey and Syria, Africa, America, Australasia, Melanesia and Polynesia, Greece, the Danubian Principalities, Russia, Scandinavia and Poland, Germany, Bohemia, Austria and Hungary, Tyrol and Switzerland, Italy, Spain and Portugal, France, Holland and Belgium, England and Wales, Scotland, Ireland, the gipsies and Mormons. There is something to be said for such a plan if it is accomplished with care. But it is not. Geographical areas contain ethnographical units. Mr. Hutchinson seems to be aware of this, but he puts it to no possible use. In the case of India, where the greatest possible care is needed, he tells his readers, casually enough, that there are "a very large number of different races," which there are not, and then proceeds to describe marriage customs without any reference to racial distinctions at all. He does not confine himself to descriptions. He tells us, against the facts, that it is doubtful whether the sacred books of the Hindus countenance polygamy, and he applies Western ideas to Eastern facts. From the Abbé Du Bois he quotes largely, but without proper references, and then proceeds to the Kols, the Gonds, and other tribes, without a word of warning that geography is the only connecting link between these people and the Hindus. He goes to Central India for

"a curious little custom which perhaps serves to explain our habit of giving presents to bridesmaids."

On the other hand, he commits himself to the assertion that

"Irish wakes we know are far from dismal affairs, but no one ever heard of their being turned into occasions for courtship and love-making in a public manner, and by a considerable number of young people."

Finally, the author informs us that he has reserved the account of the

"customs of our country to the end, in order that the reader may be in a better position to understand the origin and meaning of those observances which have been handed down from a more or less remote antiquity."

And he proceeds to account for the "best man," the honeymoon, bridesmaids' presents, lifting the bride over the doorstep, bride cake, throwing the slipper and throwing the rice, by a series of wild suggestions which go back at one moment to the Stone Age British savage, at another to the Romans, at another to pure symbolism of no period at all. It will be gathered from this account of the book that it does not even keep to the author's plan of being a mere compilation. It seeks to explain origins in a few cases, and explains them wrongly; it comments on other ceremonies from the ethical standpoint of Western civilization, or rather Western puritanism; it compiles from all sorts of authorities, whose trustworthiness cannot be tested because they are not always mentioned; and it leaves the general reader in a state worse than that of ignorance, because it must be that most dangerous of all conditions, namely, that of possessing "a little knowledge." Mr. Hutchinson supplies his book with very acceptable illustrations.

Life Histories of American Insects. By Clarence Moores Weed, D.Sc. (Macmillan & Co.)—This book, nicely printed on good paper, well illustrated, and written by an American professor of zoology and entomology on a most attractive subject, must be judged by an admission in its preface: "I have drawn freely for facts upon the published writings of my fellow entomologists." Compilation is almost a fine art; to avoid the erroneous and absorb the true and important requires a knowledge of the subject which renders compilation unnecessary. In the present case the trite observation as to the merits of the "new" and the "true" is very applicable. The various articles on diverse insects are too short for the purposes of "life histories," too cautious for criticism, antique in treatment, and somewhat fossil in information. Possessing wide margins, large print, and many blank pages, the book should have been compressed into half its size. If addressed to the public it will doubtless serve to convey much useful information; but if proposed as an addition to entomological knowledge its perusal will create surprise, and provoke the query *cui bono?*

ASTRONOMICAL NOTES.

DR. GILL has recently published a volume containing the results of the meridian observations which were made at the Royal Observatory, Cape of Good Hope, during the years 1861-5 under the direction of Sir Thomas Maclear. The reduction of these had been begun by Mr. Stone, who succeeded Sir Thomas in 1870 but much work was still needed for its completion and revision. A second volume, in course of preparation, will embrace the years 1866-70, after which it is intended to combine the whole ten-year series in a Cape general catalogue for the equinox 1865.

We have received the tenth number of this year's *Memorie della Società degli Spettroscopisti Italiani*. The principal matter consists of papers giving the results of Prof. Tacchini's observations of the solar spots, faculae, and protuberances during the third quarter of the year; and the spectroscopical images of the solar limb as seen at Rome and Catania are continued to the month of May, 1896.

SOCIETIES.

ROYAL.—Dec. 16.—Lord Lister, President, in the chair.—Prof. G. Lippmann, Foreign Member, was admitted into the Society.—The following Papers were read: 'On a Method of Determining the Reactions at the Points of Support of Continuous Beams,' by Mr. G. Wilson.—'The Comparative Chemistry of the Supranal Capsules,' by Messrs.

B. Moore and S. Vincent.—'Memoir on the Integration of Partial Differential Equations of the Second Order in Three Independent Variables,' by Prof. Forsyth.—'On the Biology of *Stenomacrus* (Fr.),' by Prof. H. Marshall Ward.—'An Examination into the Registered Speeds of American Trotting Horses, with Remarks on their Value as Hereditary Data,' by Mr. F. Galton.—'On the Thermal Conductivities of Pure and Mixed Solids and Liquids, and their Variation with Temperature,' by Dr. C. H. Lees.—'Cloudiness: Note on a Novel Case of Frequency,' by Prof. Pearson.—'On the Occlusion of Hydrogen and Oxygen by Palladium,' by Dr. Mond, Prof. Ramsay, and Dr. J. Shields.

SOCIETY OF ANTIQUARIES.—Dec. 9.—Viscount Dillon, President, in the chair.—Mr. C. Bicknell communicated an account of singular devices and emblems incised on some rock surfaces in Val Fontanella, Italy.—Mr. A. J. Evans pointed out the great interest of Mr. Bicknell's discoveries. He had himself visited a limestone plateau above Finalborgo presenting somewhat analogous figures, among which two types were especially remarkable as giving a clue to the date. One was a kind of halberd with three rivets, quite characteristic of the Early Bronze Age in Europe, and diffused from Great Britain and Scandinavia to Southern Spain. The other was a type which at first sight resembled a kind of beetle, but which could be traced by intermediate examples to the well-known symbol of Tanit as seen on Sardinian and African stelae. Developments of the symbol were seen on the Early Iron Age ornaments of Italy of the ninth or tenth century B.C. The importance of the Col di Tenda, near which these rock carvings lay, was very great as an avenue of intercourse between the Ligurian coastland and the Po valley, and the present discoveries might be regarded as evidence that it was an early line of commerce with the Mediterranean shores. Later, as was shown by finds of coins, part of the overland trade from Massalia to the Adriatic passed this way.—Mr. J. E. Pritchard exhibited a carved walrus-ivory draughtsman of the twelfth century and an ivory box with small glass bottles for essences, both lately found at Bristol.—Mr. Micklethwaite showed part of an ingot of solder found in a drain at Westminster Abbey, and probably lost when the altar next the parlour was fitted up near the end of the fourteenth century. The ingot has been in the form of a grate which is still in use, though the size is now much larger. It bears the stamp of an angel, the mark of the London Plumbers' Company, and is probably the oldest example of that stamp in existence. Mr. Micklethwaite also showed a number of small articles found on the site of West Blatchington Church, near Brighton, one of which was an iron bar, which he believed to be an osmund. Osmonds are often mentioned as articles of commerce in the Middle Ages, but Mr. Micklethwaite said that, so far, English antiquaries had been content to describe them only as "a kind of iron." He showed that osmonds were Swedish iron of the best sort, were small in size, and were packed in barrels for convenience of transport, that fourteen barrels made a last, and that a last contained 4,800 lb. of iron. The osmund shown weighed 11b. 3oz.—Mr. Gowland made some further remarks on the osmund process of iron smelting; and Mr. C. J. Chatterton gave some information as to the customs of the Plumbers' Company, and stated that the stamping of solder was now given up, but was practised within memory, and that the device of the stamp was then an angel.—Mr. A. F. Leach, by the courtesy of the town clerk and corporation, exhibited the earliest charter to the burgesses of Walden, Essex, now known as Saffron Walden. It is in the form of a deed poll (there being two identical counterparts) from Humphry de Bohun, seventh Earl of Hereford, and third Earl of Essex of that name. Each counterpart has the seal attached by pink silk cords in green wax, showing the shield of the earl: *azur, between six lions or, a bend argent, cotised or, flanked by two smaller shields quarterly for Mandeville, his great-grandmother of that family having brought the earldom to the De Bohuns*. The counter-seal shows the earl on horseback, with a trapper of his arms. This charter had been overlooked by Lord Braybrooke in his 'History of Audley End and Walden,' and on it was endorsed a statement that it was the deed of Humphry de Bohun, the first Bohun Earl of Essex, 1228 to 1275. But both the character of the writing and the identity of the seal with one appended to the barons' letter to Pope Boniface VIII. in 1301, asserting the sovereignty of England over Scotland, assigned it to the later Humphry, who succeeded in 1298, and was killed at the battle of Boroughbridge in 1321. The charter is undated, and the names of the witnesses do not fix the date precisely; but being merely a confirmation of freedom from relief and heriot, and of the continuance of all liberties previously enjoyed, it was no doubt granted soon

after the earl's accession, i.e. about the year 1399. The two charters are kept together in a plain round wooden box or skippet, the top of which is peg-top shaped. Great diversity of opinion was expressed as to the date of the box, it being assigned variously to each century from the fourteenth to the seventeenth. It had been turned in a lathe.

NUMISMATIC.—Dec. 16.—Sir J. Evans, President, in the chair.—Mr. F. A. Walters was elected a Member, and Messrs. P. Nelson, G. H. Pedler, and J. Young were proposed.—The President exhibited twelve base gold staters of the Brigantes and Parisi, ancient British tribes who occupied the greater part of the country north of the Humber and Mersey and south of the Tyne. The coins bore inscriptions which have not yet been satisfactorily explained.—Dr. B. V. Head exhibited a silver wine-taster stamped with three hall-marks, apparently French, and of the sixteenth or seventeenth century. The bottom of the cup consisted of a silver-gilt medal struck shortly before 1585 in commemoration of the Swiss confederation, and bearing figures of Tell, Stouffacher, and Erni taking the oath of independence.—Mr. L. A. Lawrence communicated a paper on the mint at Barnstaple during the Anglo-Saxon and Early English periods. Having assigned to this place a penny of Henry I. reading *OTER ON BERD[E]STA*, Mr. Lawrence urged that all the coins from Æthelred II. to William I. and II. with the readings *BAR, BARD, BEARDAN, BEARDAS, BERDEST*, &c., which have hitherto been attributed by Hildebrand and others to Bardney in Lincolnshire, should be transferred to Barnstaple.—In the discussion which followed, Sir J. Evans and Mr. Gruber, while accepting the attribution of the coin of Henry I. to Barnstaple, were opposed to the transfer to that mint of the other pieces hitherto assigned to Bardney.

ZOOLOGICAL.—Dec. 14.—Lieut.-Col. H. H. Godwin-Austen, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during November.—Mr. G. A. Boulenger offered further remarks upon the silurid fish *Vandellia cirrhosa*, and stated that he had made an experiment which satisfied him as to the possibility of the fish penetrating the male human urethra—a habit which has been attributed to it by various travellers in South America.—Mr. J. G. Kerr gave an account of his recent expedition, along with Mr. Budgett, to the Chaco of Paraguay in quest of *Lepidosiren*, and made remarks on its habits as there observed. Mr. Kerr also gave a general account of the early stages of its development, drawing special attention to the presence in the larva of external gills and a sucker similar to those of the Amphibia.—Communications were read: from Dr. E. A. Goeldi, 'On *Lepidosiren paradoxa* from the Amazons,' the memoir treating of the geographical distribution of the *Lepidosiren* on the Amazons, and of its external structure and dimensions, and giving an account of its habits in a natural and captive state,—from Dr. A. G. Butler, containing a list of thirty-three species of butterflies obtained by Mr. F. Gillett in Somaliland during the present year, and giving the dates of the capture of the specimens and their localities.—by Mr. O. Thomas, 'On the Mammals obtained by Mr. A. Whyte in North Nyasaland, and presented to the British Museum by Sir H. H. Johnston, K.C.B., being a Fifth Contribution to the Mammalogy of Nyasaland,' containing notes on sixty-one species of mammals, four of which were characterized as new, viz., *Macroscelides brachyrhynchus malosa*, *Crocodyrus liza*, *Myosorex soulla*, and *Graphiurus johnstoni*,—from the Rev. O. P. Cambridge, describing a new genus and species of Acaridea (*Eatonia scopulifera*), from Algeria,—by Mr. J. S. Gardiner, 'On some Collections of Corals of the Family Pocilloporidae from the South-West Pacific Ocean'; twenty species of the genus *Pocillopora* and one of the genus *Seriatopora* were enumerated and remarked upon, five species of the former genus being described as new, viz., *Pocillopora septata*, *P. obtusata*, *P. coronata*, *P. rugosa*, and *P. glomerata*,—and by Mr. W. E. de Winton, on a collection of mammals from Morocco, made by Mr. E. Dobson on behalf of Mr. J. I. S. Whitaker; twenty-one species were enumerated as represented in the collection, of which the following were described as new, viz., *Crocodyrus whitakeri*, *Mus peregrinus*, and *Lepus atlanticus*.

HAKLUYT.—Dec. 16.—Annual General Meeting.—Sir Clements Markham, President, in the chair.—The Secretary submitted the report and statement of accounts for the year, from which it appeared that three volumes had been issued since the date of the preceding report, viz., 'Danish Arctic Voyages' (in two volumes), edited by Mr. C. A. Gosch, and a translation by Mr. McCrindle of the 'Christian Topography' of Cosmas Indicopleustes; that the publications for 1898—the concluding part of Azurara's 'Discovery and Conquest of Guinea'

and Mr. Ravenstein's edition of a journal of the first voyage of Vasco da Gama—were well advanced; and that the financial position was very satisfactory, a considerable balance being carried forward to the new year.—The vacancies on the Council were filled by the election of Sir M. Conway, Mr. E. J. Payne, and Mr. J. Scott Keltie.—A few alterations were made in the rules, effect being given to a new arrangement by which American subscribers may discharge their liability by paying five dollars to Messrs. Morton, Bliss & Co., of New York.

MEETINGS FOR THE ENSUING WEEK.
 Tues. Royal Institution, 3.—'The Principles of the Electric Telegraph,' Prof. O. Lodge.
 — London Institution, 4.—'Insects at Home,' Mr. F. Enock.
 Thurs. Royal Institution, 3.—'The Principles of the Electric Telegraph,' Prof. O. Lodge.
 — London Institution, 4.—'Insects at Work,' Mr. F. Enock.
 SAT. Royal Institution, 3.—'The Principles of the Electric Telegraph,' Prof. O. Lodge.

FINE ARTS

Medals and Decorations of the British Army and Navy. By John Horsley Mayo. 2 vols. Illustrated. (Constable & Co.)

EVEN after the works of Favine, Evelyn, Rapin, Perry, and Pinkerton, to say nothing of the labours of Stothard, Vertue, Nicolas, and Norman, and the valuable 'Medallie Illustrations of English History,' published by the British Museum in 1885, there was still room for these elaborate volumes by Mr. Mayo, which treat of their subject in a more complete and trustworthy form than any of their predecessors. Mr. Mayo, who served for forty years, first in the India House under the old Company, and then in the India Office, had not only suitable training for the compilation of such a work, but special opportunities for making it a standard one. He devoted to his task many years of patient research, and, while making use of the authorities already extant on the subject, he has, unlike them, confined himself in the main to official records. Though his book may therefore lack the brilliant setting which has attracted readers to some previous works on these medals and decorations, it gains a solidity and trustworthiness which those works could not claim. Mr. Mayo did not live to see his volumes through the press; but the work was practically complete, and the finishing touches were given by his widow, who had long assisted in the preparation, and by his cousin, Canon Mayo, of Salisbury.

Among the ancients, crowns and wreaths, and ornaments for the neck and arm, were the personal decorations employed as honorary rewards. In modern times the same purpose has been served by collars, chains, medals, crosses, stars, and various kinds of badges and clasps. Medals commemorated important events in ancient times; but the custom of making the medal serve also as a personal decoration is a modern one among nations, with the single exception of the Chinese. Mr. Mayo's introduction is concise and interesting, and treats at length of the various decorations granted to our army and navy from very early days to the present, supplying particulars of the designers, of the method of mounting, of the ribbons with which the medals, &c., were worn, of the metals employed in making them, of the regulations as to wearing these decorations, and many other points necessary to their history. He has not only had recourse to the India Office records, and thus been able to furnish his readers with much matter unknown to other writers on the subject, but he has also delved in

the State Papers and in the War Office and Admiralty records at the Public Record Office, and thus obtained fresh light on his theme, and avoided several mistakes committed in former works. In fact, Mr. Mayo's book will, by its accuracy, fulness of detail, and yet terseness, supersede other works of similar purpose. "Regimental" medals and decorations conferred by foreign powers on British officers and men are not included, as Mr. Mayo found that these two classes would require a separate volume for their treatment.

The first medal described is that granted at the time of the Spanish Armada, and from 1588 down to the present day we have as perfect a list as has yet appeared of all medals and decorations granted for any distinguished service. Not that in all the conflicts of England were similar honours bestowed to commemorate them. Our armies which "swore terribly in Flanders" received no such rewards, nor had the conquerors of Plassey and Quebec, nor had the "unsurpassable six" Minden regiments, nor Rodney, Hawke, Boscawen, and their men. But Mr. Mayo records all the decorations that were bestowed, including every clasp worn with a medal. We have noted but two clasps that have been omitted in dealing with the navy medal (general service), 1793 to 1840. We refer to the clasps for the Basque Roads, 1809, and the clasp for "Boat Service," December 14th, 1814. Both of these are wanting in the plate (No. 33) at the beginning of vol. ii. Mr. Mayo's work describes nearly two hundred and fifty decorations. It is rendered more valuable and attractive by the illustrations of these decorations, comprised in a series of fifty-five plates. These illustrations are superior to any we have before seen. The difficulty to be dealt with was how to produce the effect of relief, and at the same time to obtain a metallic appearance. The method adopted has been to show the flat surface of the medals burnished, and the relief work frosted, the appearance thus produced resembling as nearly as practicable that of medals when newly struck. The coloured illustrations are decidedly successful; and we may single out those of the collar given to the Duke of Wellington by the Prince Regent, the jewel given to Sir Thomas Fairfax by the House of Commons, and the jewel given to Miss Florence Nightingale by Queen Victoria. The colours of the several ribbons are excellently represented. Some indication should have been added at the foot of p. 286 that plate 33 (made to face it) was the frontispiece to vol. ii., and a like note should have been made at the foot of the plate to indicate the page. The index is the weak part of this superb work. If the index be compared, say with pp. 292–305, it will at once be seen how many names of persons have been omitted. This laxity is the more regrettable as no military or naval historian can afford to do without this work.

George Cruikshank's Portraits of Himself. By G. S. Layard. Illustrated. (W. T. Spencer.)—"The best portraits are those in which there is a slight mixture of caricature" is Mr. Layard's apt motto for his capital book, which, in more than forty autographic examples, shows completely what was Cruikshank's idea of his own appearance, for he

was the most frequent character in his innumerable designs. Mr. Layard, who is in sympathy with his subject and has taken a great deal of pains, has done full justice to this curious fact, and notes that "the complete and unbroken autographic record of the artist's personal appearance, from the early age of twelve to the time when, in old age, he was preparing the illustrations for that autobiography which, alas! was never completed, is unparalleled in the annals of published art." He also well says that Cruikshank always took himself quite seriously, and, as a natural result, often made himself supremely ridiculous. But he never saw this, and his personal vanity, we well remember, led him, when time had thinned the once comely and abundant masses of his hair, to train with a band of what ladies call "elastic" a fine remaining lock over the bald place, all the while persuading himself that neither the device nor the "elastic" was perceptible. The same inordinate vanity made him claim, with exquisite naïveté, as his own, all sorts of work which other men had achieved. On this point Mr. Layard is, we think, often not a little too severe upon him, but there is truth in the following:—

"As in the case of Dickens and Laman Blanchard, so he did now in the case of Ainsworth, and claimed to have invented 'The Tower of London,' 'Old St. Paul's,' and 'The Miser's Daughter.'"

On the other hand, it is true that through Cruikshank's etchings some of the novels of Ainsworth have survived their author. An instance of greater egotism may be quoted from another authority on Cruikshank, who, writing an introduction to Thackeray's essay on the satirist, pointed out that "George" actually persuaded himself that it was an etching of his which compelled the Government to consent to the abolition of capital punishment for forging bank-notes, and promoted that mitigation of the Penal Code which is one of the feats of modern humanitarianism. It was G. W. Reid (not Read, as Mr. Layard sometimes has it), the late Keeper of the Prints, who, many years ago, commented on the fact that as early as c. 1804, when Cruikshank published his 'Lottery Prints,' "he was already introducing his own likeness in his designs." Mr. Layard might as well have corrected one or two more of Reid's omissions and errors in his catalogue of Cruikshank's works. On p. 69, when speaking of Cruikshank's famous plate entitled 'Coriolanus [George IV.] addressing the Plebeians,' in which the once notorious J. T. Wooler, the editor of the *Black Dwarf*, is a conspicuous character, Mr. Layard follows Reid's mistake in calling Wooler "Woolner." The disgust of the sculptor may be imagined. The fact is edifying as well as amusing that Cruikshank, whose honesty was above suspicion, scourged Wooler and all his company, from John Cam Hobhouse, Hunt, Carlile of 'The Age of Reason,' and Thistlewood of the "Cato Street Gang," to Cobbett. This was the prophet who had in earlier years sided with William Hone, and in the frontispiece to the 'Collected Pamphlets' of Hone actually represented himself in confabulation with that ultra-democrat. Nevertheless, the hero of 'Coriolanus' is the Prince Regent, who in that design defies Wooler and all his works. Mr. Layard errs (p. 69) in speaking of "Orator Hunt" as the brother of Leigh Hunt. In referring to Cruikshank's venture of the *Comic Almanack*, 1835, one of the cuts representing the publisher's shop in Fleet Street is reproduced here; but the author has forgotten to mention that this shop has long been the office of *Punch*, and he speaks of it as No. 89, although in the cut "86" is written on each side of the entrance by the conscientious Cruikshank. Mr. Layard says that, contrary to the received opinion that "George" never drew in *Punch*, he supplied a cut for an advertisement of the publication of 'The Table Book,' a venture of his own, which,

towards the end of 1844, often appeared on the wrapper of "our facetious contemporary." A copy of this cut is reproduced here, and, as usual, the artist himself appears, together with Thackeray and other members of Mr. Punch's staff at that epoch. Mr. Layard's discovery is not, of course, fatal to the received opinion, because the advertisement is no part of *Punch* proper. It remains, in fact, much to Cruikshank's credit that, though decidedly badly off at the time, he firmly refused to draw for *Punch*, because he had "seen inexcusable personalities in the paper." 'The Table Book,' though it contains some capital designs, and, of course, many portraits of its chief promoter, among them the wonderful 'Triumph of Cupid,' had but a short career. Mr. Layard is very nearly correct in saying that "it died of glypography," the process of Edward Palmer, of Newgate Street, which ruined its inventor, but was useful in leading up to Dawson's typographic etching.

CHRISTMAS BOOKS.

The Thames Illustrated. By J. Leyland. (Newnes.)—A photographer took the views of noteworthy and beautiful places which are represented in the plates of this garishly bound volume. Mr. Leyland wrote the popular and, for the occasion, sufficient letterpress which accompanies the prints. Although we should not like to be responsible for Mr. Leyland's archaeology, it is manifest that he writes with sympathy, and often, if not always, with good taste. The "illustrations" of both kinds extend from Richmond to Oxford, and the cuts are as excellent as "process" photography can turn out.

All about Animals for Old and Young. (Newnes.)—Although its title is over ambitious, not to say mistaken, there can be no doubt that the two hundred and forty large photographic portraits of numerous creatures—the dog only, so far as we have discovered, being conspicuous by its absence—will be acceptable to all the young of the human species and to a good many of those who are old. Being invariably photographed from life, the animals have naturally much of the air of the Zoological Gardens about them. Nevertheless, the prints are clear, interesting, and faithful. The series commences with a capital delineation of our honoured friend "Toby," the "record lion" of Antwerp, who, despite popular reports, was not in the least like Mr. Gladstone. His character is truly given as "strong, benevolent, and mild," but when he sat to the photographer it is manifest that he was somewhat low-spirited. "Prince," of Regent's Park, who came from Upper Nubia, is to our minds a much nobler lion than "Toby," and better rendered here. We have an excellent likeness of that illustrious beast the African black rhinoceros, for whom the Zoological Society paid 1,000*l.* when he was only the size of a large pig. The portrait of Mr. Tyrrell, of the Snake House, as shown caressing deadly cobras and monstrous boas, is sufficiently thrilling.

THE SOCIETY OF PAINTERS IN WATER COLOURS. WINTER EXHIBITION.

(Second and Concluding Notice.)

HAVING disposed of the figure pictures, we may say a few words about the landscapes and sea-pieces, such as Mr. S. P. Jackson's *Fleety Brigg* (No. 21), which is expansive and bright, although the sea is hard and rather opaque, a departure from the manner of the painter, who is an idealist, bent on expressing pathetic and poetic motives, and not a realist. On the other hand, his *Wastewater* (89) is large in style, and the sky is good, while his noble *Land's End* (117) reflects the dignity and mournful austerity of the hour and place. Here in portraying the cliffs he has discarded that fidelity to the actual scene for which he cares little; though flushed with the rays of an almost

pallid twilight, they have more of the local colour of sandstone than the weather-stained, grey, and gloomy olives and dun of the granite at the extremity of Penwith. *Church Cove, the Lizard* (146), is a capital example of Mr. Jackson's manner. *Penewan Bay* (154) is an admirable composition inspired by grand motives, and the sky is expansive and expressive, as it often is in his works. Its simplicity and severity are almost austere, and yet there is no want of what artists call colour. *Maegan Porth* (222), though not up to the artist's mark, will please many students of style.—Mr. C. N. Hemy's *Storm* (39) bears the impress of an energetic and thoroughly realistic painter, who prefers scenes full of rapid motion to the placid and dignified landscapes that Mr. Jackson affects—sorrowful twilights, stern headlands from which day fades swiftly, untrodden inlets, miles of sand, and bays that echo nothing but the slow thunders of the Atlantic ground-swell and the cries of the gulls and cormorants. The one artist lives in a sort of ghostland; the other rejoices in the rush of the deep-green billows, the swift rise and fall of the boats that ride upon them, and the gloom and movement of storm clouds and furious gales. Capital examples of Mr. Hemy's way of conceiving his subject are to be seen also in *The Cutter* (47), where there is much first-rate drawing and painting of tumultuous seas and weather-beaten rocks; in *A Coastguard Watch-house* (98), a grand cliff and sea-piece; and in *Clear Weather* (150), a bold and strong study of nature, made, we suppose, in the Mount's Bay region, and full of colour and movement. *Grey Weather* (167) is the latter's counterpart, and portrays a fine mass of surges dashing amongst rocks. Always able in that way, Mr. Hemy is improving rapidly in painting the turbulence and strong lines of the deep sea.

Mr. A. Goodwin's landscapes were never more delicate or more harmonious. He follows Turner's noblest style in such lovely and majestic drawings as *Sunset Light on the Mountains of Sinai* (99), dazzlingly white pinnacles seen over the blue sea, and the ruddy, dun, and purple evening band which almost hides the lower land and the huge sides of the mountains. *Agra* (110) resembles a huge pearl. *Basle* (124), seen in bluish twilight through manifold veils of vapour, is exquisite, and with it may be classed *Clovelly* (132), though the foreground is thin, artificial, and so much out of keeping in every respect that it seems unfinished. *Salisbury Close* (145) is another lovely rendering of bluish twilight, and masses of bare trees, and brilliant gleams on the ground; and *Spizet, Lake Thun* (201), yet another study of bluish twilight, is broad and refined.—There is much of Cox in Mr. E. A. Waterlow's *Road to the Ferry* (102), a flood of golden light on some red houses. *The Village Green* (116), by Mr. Waterton, is intensely English, a brilliant and solid harmony of light and colour.—Mr. S. T. G. Evans's *Evening, Bruges* (103), is equal to his best work; and also excellent and in his characteristic vein is Mr. G. H. Andrews's *Off the Coast of Yorkshire* (67).—The same may be said of Mr. E. A. Goodall's careful reminiscence of studies in Egypt, called *Interior of a Khan, Cairo* (109).

Although it is rather weak in tone and but somewhat less so in colour, there is a good deal of tenderness and harmony in Mr. W. Pilsbury's *By Mead and Stream* (27), a vista of water in misty sunlight, a favourite theme with painters of Mr. Pilsbury's calibre.—*Loch Torridon* (45) is a good specimen of Mr. M. Hale's style and taste.—In *A Highland Cottage* (56) Mr. Birket Foster's traditions are admirably maintained. The same may be said of his other contributions, of which *A Rest by the Way* (239) is, perhaps, more than usually different from its numerous fore-runners.—Mr. H. Marshall's *Village on the Dyke, Holland* (70), is warm and broad, and the sky is capital, as it usually is in his pictures of London streets. This is one of a set of

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drawings which indicate that in Low Country cities Mr. Marshall has found fresh fields for the delineation of buildings, mist-laden and sunlit air, and masses of light and shade, such as till now he so often found in this metropolis. — Mr. R. W. Allan's *Beebles* (71) reminds us of De Wint. It is, in fact, an excellent drawing, though rather slight and rough, and decidedly better than several more ambitious contributions of the painter. — Mr. H. C. Whaites's *Bridge at Bethesda-y-Coed* (80), like most of his drawings, is a little "tinty" and forced in colour and effect; still it is a powerful representation of the famous valley in stormy sunlight. Mr. Whaites's drawing of *Machno Glen* (76) is less effective, but purer, broader, more tender and reposeful. — Mr. W. E. Walker's *Morning Mists* (85) is broad, luminous, and soft, and he proves himself to be a sympathetic student of atmospheric effects of a tender kind in such works as this, *Sunlight and Shadow* (106), and *Evening Glow* (175). They are all, however, rather weak in tone. — The *Sunset* (91) of Mr. Brewtall is somewhat pyrotechnic, yet it is effective, and perhaps almost as impressive as the painter intended it should be. It is artificial, a fault we have not found in his previously mentioned figure drawings. — An old house by a roadside is neatly and soundly depicted in Mr. Pilsbury's *October Sunshine* (94). — Mr. C. Rigby's *Ennerdale Lake* (6) is bright and broad; Mr. C. Gregory's *In Surrey* (12) is luminous and true; and Mr. A. Hopkins's *Sea Sketch, Swanage* (13), is a pleasing and clear, though conventional and rather a scenic drawing.

There is a good deal to like in Mr. R. T. Waite's *Beverly Minister* (113), the huge towers dominating the distant plain just after sunset, which contains some praiseworthy figures, and is solid and rich; and we can also admire and like his *Haymakers going to Work* (130), and Mr. Matthew Hale's *Wollocombe Sands* (120), *Old Harbour, Newlyn* (126), and his massive, well-studied contribution, a masterpiece in its way, representing *Dartmoor* (137), the shadowy ridges of the waste being shown in lurid twilight charged with mist. — The *Startled Herons* (144) of Mr. North is an entirely amorphous drawing, too artificial to remind us of nature, unfortunately feverish and thin. — *Vitré* (147), by Mr. S. J. Hodson, the castle's walls and towers in the purplish shadows of early morning, is not only his best drawing, but one of the best of its kind in the gallery. — Mr. Crane has drawn two ancient row-boats on a sunlit beach with rare firmness, skill, and brilliancy in *Old Salts* (182); and we are also bound to praise Mr. W. Field's pretty *Sonning Village* (185), Mr. C. Gregory's *Under the Downs* (208), Mr. E. A. Goodall's *Crossing the Ford* (240), Mr. H. S. Marks's *In the Fish House at "The Zoo"* (254) and his *Sittings in Banco* (270), Mr. J. J. Hardwick's *Almond Blossom* (258), and Mr. B. Foster's *A Stream* (261).

NOTES FROM PARIS.

I.

In view of the confusion which reigns for the moment in French art, among critics and commonplace persons as well as artists, there is some pleasure in taking refuge in the study of the masterpieces of the past, immutable models to which every age brings renewed youth and freshness. I shall, then, devote my letter to-day to the acquisitions recently made by the museums of Paris.

For the national museums (the Louvre, Luxembourg, Versailles, and Saint-Germain) the chief event is the law of April 26th, 1895, which has created the Museum Funds. This law, which has been in operation since January 1st, 1896, secures to the national museums an annual revenue of 168,516 francs proceeding from the sale of the Crown jewels. Thanks to so important a subsidy, the treasury of the Museums was able in 1897 to lay out 351,800 francs,

including in that sum the 160,000 francs supplied by the State. A large sum and a small one: has not the Louvre to meet by itself as many needs as the united museums of London: National Gallery, British Museum, South Kensington Museum, National Portrait Gallery, &c.? Now what is 351,800 francs for so varied a combination when the acquisition of Perugino's 'St. Sebastian' swallowed up 150,000 francs, that of Bertin's portrait by Ingres 80,000, and that of the tiara of Saitapharnes 200,000? It is a mere drop in the ocean. Another innovation connected with the treasury of the Museums is the authorization given to them to dispose directly of their revenues. For instance, up till now the money produced by the sale of the engravings of the Chalcographie of the Louvre was mixed up with the mass of receipts of the Public Treasury. In the future the Chalcographie will get its profits. It is easy to see what a new impetus such a measure must give to so interesting a department. Thanks to this innovation, the receipts of the Chalcographie have risen rapidly from 25,000 to 38,000 francs.

Has the creation of a superior commission of Museums, composed of artists, amateurs, administrators, political men (!), which answers to the "Trustees" of the British Museum, complicated at first, as people declare, the machinery which promised to work so well? What is certain is that this commission placed above the body of keepers dominates them, fights them, and sometimes paralyzes their movements. I have heard people regret that its members, instead of being an addition to the keepers, who would have profited by their intelligence and sometimes by their means of propaganda, have been invested with a superior authority. Can it be true that more than one collision has already taken place? Can it be true that works of art which the keepers proposed to acquire have been rejected by the superior commission? Whatever the state of the case is, the keepers of the Louvre must have a strong tincture of professional devotion, and a robust faith in the greatness of their mission, to bring the same love and zeal to purchases for which they are no longer entirely responsible.

If these innovations have not been fortunate enough to win the enthusiasm of public opinion, which is generally indifferent about the arrangement of art matters, another project has aroused a lively agitation. I speak of the establishment of a fee of entry to museums, which have up till now been quite free in France by invariable rule. In fact, the idea was proposed of increasing the funds of the museums by establishing a turnstile at the door of the Louvre, as the Italians do in so illiberal a fashion, like several of the great establishments of the United Kingdom and Germany.

What is inconceivable is that a large number of the keepers of the Louvre have pleaded the necessity of purging this temple of art from all the miserable creatures who come there to seek a refuge against the rain and the cold. Is this a serious consideration for the legislator? Why not close then, also, the classes of our great teaching establishments to those crowds of hearers who come more with the idea of warming than instructing themselves? Is it to be said that the First Empire, the Restoration, and every Government since, have respected the great principle of free entry only for the Third Republic to inaugurate these restrictive measures? To be consistent must we not also deduct a fee from the readers who frequent the public libraries? The result would be that, to acquire one statue or canvas more, we should deprive hundreds and thousands of workers of the sight and continual study of masterpieces. Where education is concerned, one must avoid as much as possible placing the public between its interests and its aspirations. The Chamber of Deputies has understood this very well, and rejected by a strong majority a measure so contrary to the traditions of France since the Revolu-

tion. I wish to emphasize this vote of the Chamber; it shows what echoes are awakened by all these questions of the day as soon as they are removed to the region of politics! To bury the question of the turnstile it was only necessary to invoke the principles of democracy.

What would have been surprising would have been the closure of the day museums at the precise moment when the evening museums were being organized. This last movement, so wholesome in effect, has found in the critic of *Justice* (M. Gustave Geffroy) a firm and eloquent champion; the Municipal Council of Paris—which cannot be denied the credit of being active and ready to move—has, on its own part, taken under its patronage so generous an idea. Before long a museum—still in a very early stage of development—will open for the large portion of the people which has no time for leisure except the evening. A wing of the Marché du Temple will be employed for the new creation. Original works—everything points to it—will be seldom seen there, at least at first. On the other hand, an interesting selection of reproductions, changed every few months, will be on view—plaster casts, electro plates, photographs, &c.

Here again the administration has come into collision with the hostility, daily increasing, of a certain number of artists. There are only too many to-day who would like to make a clean sweep of all models—a wish too naïve or too cynical! They would evidently be less embarrassed by crushing remembrances. The sculptor Baffier—only to mention one name—has published a fierce pamphlet against M. Geffroy. "Modern museums," writes this iconoclast, "are nothing but the Hôtels des Invalides of art, which we ought to visit from time to time as philosophers, as thinkers; we must go in, meditate a while, bow with respect, and retire." "Do you think," observes M. Baffier elsewhere, "that, in order to influence the creation of the Parthenon, Pericles busied himself with collecting old Egyptian statues and old Assyrian vases to make a gallery of them for the sole purpose of inspiring Phidias and Ictinus?" What ignorance of the most elementary facts of history! Does not M. Baffier know that the sites, the streets, the public edifices of Athens, were so many museums; that at Delphi and Olympia thousands of statues were erected to serve as models and permanent incentives to the artists who burned to do better? Without these models would Greek art have reached perfection, after having vegetated for many long generations in an archaism which lacked flavour and eloquence?

I do not press the point. I shall have, alas! only too often to return to the *iconophoby* of so many French artists of to-day.

After these necessary digressions, let us cast an eye on the latest acquisitions of the Louvre. The Chaldean collection, created almost entirely by the excavations of M. de Sarzec at Telloh, and organized by M. Heuzey with so persistent an ardour, has been enriched during these last years by a series of monuments of great antiquity, formed to illustrate the origins of the art and general history of the East. These monuments come before the reign of Naram-Sin, whom an inscription of King Nabonid dates as far back as 3,700 years before our era. Let me notice in this series the silver vase of the patesi Entemena, mounted on four feet of copper, and decorated by zones of animals, real or fantastic, engraved in outline; the fragments of the great *stèle* of victory of King Ennadou, second predecessor of Entemena, shown on his war chariot at the head of his army; the genealogical bas-reliefs of King Our-Nina, high priest of Ennadou, represented as carrying himself the basket of the builder, surrounded by his children, and his officers, all carrying their names written on their robes; the mace, still older, of Mesilim, King of Kish, ornamented with a zone of eight roaring lions; a lance-point in copper, equally big (0m. 80), bearing a lion engraved on it, and the name (unreadable) of another King of Kish;

the cone in terra-cotta of Entemena, which preserves one of the oldest historic accounts in the world, and establishes the date further and further back of these monuments and the royal names which are found on them; a series of clay tablets where are seen the names, as well as the authentic seals, of Naram-Sin and his father, Sargani (Sargon the Ancient), of an antiquity certainly less great than the succession of reigns established above.

In another department it is right to notice among the acquisitions made by M. Heuzey a superb bust of a female of Græco-Egyptian style found at Elche in Spain.

The section of ancient ceramics, in its turn, has been notably developed. It has been enriched by grand vases, vessels to hold bones, and various works of terra-cotta, derived from the island of Crete (Mycenian and Oriental in style); two grand vases from Dipylon; an amphora from Thebes with very archaic reliefs; sarcophagi from Clazomenæ; a vase in the shape of an image (Silenus crouched down, holding a scyphos of Corinthian style); a vase in the form of a double head, of a beautiful archaic style, with the name of the ceramist, Cleomenes, son of Nicias; finally, a series of statuettes or busts from Attica, from Tanagra, or from Smyrna, and among them statuettes of actors and grotesques.

The catalogues drawn up by M. Pottier add still more to the interest of this series. This scholar has published, at a year's interval, his 'Catalogue des Vases Antiques de Terre Cuite. Première Partie: Les Origines' (1896), and the 'Vases Antiques du Louvre, Salles A-E: les Origines, les Styles Primitifs, Écoles Rhodienne et Corinthienne' (1897). A subsidy granted by the Académie des Inscriptions et Belles-Lettres from the Piot Fund has made it possible to add numerous illustrations to this last publication.

Among the acquisitions of the department of Greek and Roman sculpture, it is enough to mention the treasure of silver of Bosco Reale, and the tiara of Saitapharnes, which has given rise to so much polemic.

In the department of modern sculpture may be noticed the opening of the room devoted to the enamelled terra-cottas of the Della Robbia and to other polychrome sculptures, as well as the publication, so long asked for, of a catalogue. This volume, begun by the much regretted Louis Courajod, who was devoted body and soul to the series he had the care of, has been finished by his successor, M. André Michel.

In a future more or less near the Museum of the Louvre will receive a complement, in one of the parts of this noble palace, in the Museum of Decorative Arts. A law has assigned for its residence the Pavillon of Marsan; but before it is installed the removal of the archives of the Court of Accounts must first be proceeded with, and the adaptation of the quarters. If I say that all this may be finished in 1900, at the time of the Exhibition, I shall show, they tell me, that I am an optimist.

The École des Beaux-Arts, which displays one of its façades on the left bank of the Seine, facing the Louvre, has seen its series of original works of art enter on a brilliant development, thanks chiefly to the legacies bequeathed in 1891 by M. Achille Wasset. This collector, caring little for report, has left to the school, in order to serve for the instruction of the pupils, several thousands of antique works of art, of the Middle Ages, of the Renaissance, and of modern times, consisting of medals in the finest preservation, bronzes terra-cottas, ivories, enamels, goldsmithery, carved wood, faience, and the like. These form a precious and instructive supplement to the series of the Louvre and the Hôtel de Cluny.

I now turn to what is a resurrection, if not a new acquisition—the torso of Minerva of Pentelic marble, which came from the Villa Medici at Rome to enrich in 1841, thanks to

the initiative of Ingres, the Museum of the École des Beaux-Arts.

This splendid marble, long secluded under an arcade on the first floor, at a height where it was impossible to appreciate it, has now been deposited in the vestibule of the school itself, in a place of honour, a few paces off the casts which reproduce the pediments of the Parthenon. It is commended especially to the notice of the English public because, to follow the theory maintained by Herr Furtwängler in his 'Intermezzi,' it came from the eastern pediment of the Parthenon, whose other sculptures have found a refuge in the British Museum. Herr Furtwängler declares, in fact, that it must have occupied the centre.

But how, the reader will ask, has one of the fragments of the Parthenon become stranded in Italy, when the others stayed in their places till the time when Lord Elgin acquired them for England? This objection is not suggested to confound Herr Furtwängler. He observes, with a good deal of reason, that the statues occupying the centre of the pediment were wanting as long ago as the seventeenth century. In all probability, the first centuries of Christianity saw them transported by some Roman emperor to Rome. Did not the masters of the ancient world practise these methods of annexation? Once transported to Rome, all other trace of it is lost. In my researches on the marbles of the Villa Medici ('Les Collections d'Antiques des Médicis au XVI^e Siècle') I was unable to discover any mention of it whatever. We only know that the torso was there at the beginning of this century. It is easily recognized in the engraving in the work of Baltard (pl. xiv.). A more serious objection to the conjecture of the learned professor of Munich is the testimony of Pausanias, who declares that the pediment delineates the birth of Athena. The dimensions of the torso (2m. 80), without counting the head, which was certainly helmeted, are not calculated either to turn the scale in favour of his view. The pediment reconstructed is only 1m. 50 high in the centre. One would then need to double its height to admit the torso.

The Cabinet des Médailles, on its part, has acquired, for the sum of 421,000 francs, the valuable collection of coins left by M. Waddington, composed of 7,200 medals of four hundred towns of Asia Minor. Here again, as at the Louvre, after a long period of inaction, reigns an activity worthy of notice. M. Babelon has published, one after the other, his 'Catalogues des Bronzes Antiques' (1895) and the 'Catalogue des Camées Antiques et Modernes' (1897), all profusely illustrated, thanks to the subsidies of the Académie des Inscriptions et Belles-Lettres. There have also been the light lately the 'Catalogue des Monnaies Gauloises' of MM. Muret and De La Tour, the 'Catalogue des Monnaies Carlovingiennes' of M. Prou, and the first volume of the 'Catalogue des Jetons' of M. de La Tour, which will be completed in five volumes. EUGENE MÜNTZ.

NOTES FROM ATHENS.

At the opening of the German Archæological Institute this year at the Winckelmann celebration the speakers were the first secretary, Dr. W. Dörpfeld, and the Greek General Ephor of Antiquities, Dr. P. Kavvadias. Dörpfeld first spoke on the activity of the Institute in the previous year, the excavations undertaken in Asia Minor, especially in Priene by Dr. Wiegand, the search on Ithaca for the alleged palace of Odysseus, and other work by the members of the Institute and its meetings. Then Kavvadias took for his subject the temple of Nike on the Acropolis. Occasion to do so was given by the discovery of two inscriptions, engraved on two sides of one and the same stone, which came to light during the last excavations he himself superintended at the Acropolis. His conclusions on these inscriptions and the way the gaps in these should be filled up lead him to suppose that the

small and beautiful temple of Athena Nike was not built under Cimon, but only after he had been banished in the time of Pericles. It is, however, older than the Propylæa, and either of the same date as the Parthenon, 447 B.C., or built a short time before that year. It thus belongs to the first period of the political activity of Pericles. In one of the inscriptions in question Callicrates is quoted as architect, the companion of Ictinus in the building of the Parthenon; the architect, according to Plutarch ('Vit. Per.' 13), also undertook for pay the building of the long walls. From one of the two inscriptions it is clear that it deals with the temple of Athena Nike; in the other, in accordance with a decree, the preparation of the door valves is entrusted to Callicrates. This information on the Nike temple the speaker supplemented, as the result of his find in inscriptions, by communications on the manner in which public buildings were erected at Athens. When a building was in question, the demos appointed the architect, and entrusted him with the preparation of the plan, and the framing of the arrangements involving details. At the same time three members of the Council of the Five Hundred were chosen, who, with the architect, saw to the contract for the buildings and the carrying out of the work. This committee had, however, no right to hand over the work to a workman, but was obliged to bring the results of the auction before the Council, who brought it before the demos, which reserved the right of granting its permission.

Prof. Dörpfeld's exposition on the Greek theatre was an extension and justification of his well-known theory, which he has developed in his special writings on the subject, that the Greek theatre had no stage in the modern sense of the word, and the actors played in the orchestra itself. New especially was the proof that Vitruvius in maintaining that the Greek *logeion* was higher than the Roman was in no way in the wrong in view of the theatre of Alexandrian date as built in Asia Minor, as the latest excavations in that country prove. The theatre of Pompeii in Rome was an imitation of that of Mytilene on a larger scale and size. It was this theatre which Vitruvius had in view in his plan of a Greek theatre.

S. P. LAMBROS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on picture the 20th and 21st inst. the following engravings: 'Chill October, after Sir J. Millais, by B. The Fin Debaines, 27l. L'Angelus, after J. F. Millet, 25l. by C. Waltner, 33s. A. H. Haig, Burgo, Cathedral, the Transept, 40l.; The Vespers need Bell, 59l.; The Quiet Hour, 29l.; Mont Starger gal Michel, 46l. After J. L. E. Meissonier, *Leur* our of Partie Perdue, by F. Bracquemond, 25l.; *Leur* 'Clo Rixe, by the same, 105l.; '1814,' by Jules Jacquet, 126l.; '1806,' by the same, 31l. *Spanning* '1807,' by the same, 52l. The Countess of al, wit Blessington, after Sir T. Lawrence, by S. Water, V Cousins, 29l. La Surprise, after Dubufe, by In the P the same, 42l. After Sir E. Landseer, The time tree Shepherd's Grave, and The Shepherd's Chief Preparing Mourner, by B. P. Gibbon, 36l.; Not Caught Lesson, S Yet, by T. Landseer, 30l.; Children of the Mist, better by the same, 39l.; Night, and Morning, by the Ponte de same, 53l.; The Stag at Bay, by the same, 70l. on the Ni The Monarch of the Glen, by the same, 62l. Mr. F Hunters at Grass, by C. G. Lewis, 111l.; ditto 49l.

The same auctioneers sold on the 18th inst. the Children in a Hayfield, a drawing by Birken Foster, for 106l.

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On Monday, the 3rd prox., the Winter Exhibition of the Royal Academy, composed exclusively of pictures by Millais, will be opened to the public. It will be nearly complete.

THE Society of Landscape Painters, which has held several very interesting and meritorious exhibitions in recent years, proposes to open another in the approaching season.

THE exhibition of C. P. Knight's pictures, removed from Bristol, where it was largely attended and highly successful, is likely to be held in London in March and April next.

AFTER Easter the Burlington Club contemplated filling its little private gallery with pictures of the Milanese School.

THE galleries of the Fine-Art Society are now more than ordinarily attractive, owing to the presence of two collections. The fresher and more brilliant of them consists of sixty-six drawings by Mr. E. W. Cook, who calls it an effort in "Quest of Beauty in the Sunny South and in Utopia." So far as the aggregate goes, the painter's "quest" is evidently an extremely successful one. His taste for the brilliant and delicate representation of harmonies in light and colour, as they are employed in pure, high, and tender keys, has enjoyed full play in such quasi-Turnerish drawings as that of 'Hock-fall' (No. 1). A firmer touch and sharper definitions of form, with much minute drawing of details, occur in 'Ca d'Oro, Venice' (3), which is a remarkable specimen, reminding us—as, indeed, most of the drawings do—of A. W. Hunt's triumphs in the same direction, although we are bound to say Mr. Cook is a more precise and searching draughtsman. 'The Blue Depths off Capri' (7) is a charming instance of good fortune in dealing with strong hues subtly graded and a splendid illumination. 'St. Mark's, Venice' (10), is full of truth of a vigorous kind. Decidedly beautiful in its way is 'The Enchanted Lake' (13). Almost as good as 'Ca d'Oro' is 'The Gates of the Loggetta, Venice' (16). After these we noted for praise 'Porta della Carta, Venice' (19); and 'Evening Concert on the Grand Canal' (28), a tender yet strong portrayal of mixed daylight and moonlight, with many lamps glimmering in the lustre and the shade. 'The Lady of the Land' (35) contains a sort of Cleopatra-like nude figure, which, being too heavy for fine art, is, like most of Mr. Cook's 'Utopian' views, rather too much like an opera piece. A very queer Adam occurs in the capital landscape called 'Nature's Paradise' (43). Decidedly sweet is 'Sunset over the Swell of Summer's Slumberous Seas' (55), of which the title more than the picture cloy us. Lastly, let us praise 'A Doorway at St. Mark's, Venice' (65). The Fine-Art Society's visitors know the Millet merits, characteristics, and mannerisms of Mr. A. N. Roussoff's drawings so well that we need say no more of the contents of the St.arger gallery in New Bond Street than that, in our opinion, the best of the works there is; 'Love 'Cloudy Morning on the Nile' (1), although it is rather painty and thin; 'What is happening in Old Venice' (3), the vista of a by-ess canal, with houses falling into ruins; 'Drawing by St. Water, Venice' (7); 'A Mosque in Cairo' (14); 'In the Pinetta, Ravenna' (23), twilight among the trees; 'A Narrow Court, Venice' (26); 'Chier Preparing Dinner, Burano' (38); 'A Reading Lesson, San Zacharia' (42), a girl spelling out, Mist letter by letter, the inscription on a tomb; by the Ponte della Padana, Venice' (44); and 'Ferry on the Nile' (49).

MR. F. HAVERFIELD, of Christ Church, Oxford, is engaged in preparing another supplement to the volume of Romano-British inscriptions in the 'Corpus Inscriptionum Latinarum,' which will be printed, like preceding supplements, in the *Ephemeris*.

WHAT we fear will be an ineffectual as well as a final plea is advanced by some of the artistic journals of Paris on behalf of the noble mural paintings by Chassériau, which, despite the effects of nearly thirty years' exposure to the weather at the ruins of the Cour de Comptes, Paris, are asserted to be very much less injured

than seemed inevitable. In the current *Chronique des Arts* M. Ary Renan says, appealingly:—

"Nous avons revu ces reliques. Tout n'est pas consommé, il reste encore d'admirables fragments, et ces fragments peuvent facilement être détachés et conservés. 'La Guerre' a beaucoup souffert; mais là même des figures entières subsistent; la moitié de 'La Paix' est presque intacte; les grisailles ont gardé leur beauté; le parfum du bouquet n'est pas évaporé."

As to the possibility of detaching these pictures from the walls there can be very little doubt indeed, after so many successful experiments in removing wall paintings. Contracts have already been entered into for the removal of the ruins, and it has been decided that the pictures are the property of the contractor.

MR. HEAD'S 'Historia Numorum' in a Greek translation by Dr. J. Svoronos, the Director of the Athenian Coin Cabinet, will shortly appear in the "Marasli Library." The translator contributes many corrections and notes. The work will be accompanied by plates of a photo-type character for which the firm of Rhomaidas at Athens are responsible.

We ought to have recorded earlier the decease of Prof. von Sallet, the Keeper of the Coins at the Berlin Museum and editor of the *Zeitschrift für Numismatik*, who died on November 25th, in his fifty-sixth year.

MUSIC

Verdi, Man and Musician. By Frederick J. Crowest. (Milne.)

As the author of this highly interesting volume rightly says, Verdi bibliography, particularly that in England, is not extensive; but he has made an important addition, a book that should be read by all admirers of the Italian composer.

Verdi's genius has undergone steady development from the time he penned his first opera, 'Oberto'; and his last three works—'Aida,' 'Otello,' and 'Falstaff'—are by far his finest. As showing our conservative tendencies as a musical nation, it is amusing to read the vituperation that was showered upon him in London, chiefly during the Lumley régime at Her Majesty's Theatre. One critic whose opinions were much sought for said in his remarks on 'Zabuco':—

"Neither in 'Ernani,' 'I Lombardi,' nor in the work produced on Tuesday is there a single air of which the ear will not lose hold. The music becomes almost intolerable, owing to the immoderate employment of brass instruments. How long Signor Verdi's reputation will last seems to us very questionable."

Then of 'Ernani':—

"For new melody we have searched in vain; nor have we even found any varieties of form indicating an original mind at work, as in one of Pacini's or Mercadante's or Donizetti's better cavatinas. All seems worn and hackneyed and unmeaning."

Then it was said of 'I Masnadieri' that it "must at all events increase Verdi's discredit with every one who has an ear. We take it to be the worst opera which has ever been performed in our time at Her Majesty's Theatre."

As 'I Masnadieri' was a failure everywhere, perhaps these opprobrious words were not much too severe. Of 'Rigoletto' another critic said:—

"The imitations and plagiarisms from other composers are frequent, while there is not a single elaborate and well-conducted *finale*. In aiming at simplicity Signor Verdi has hit frivolity.....In short, with one exception ('Luisa Miller'), 'Rigoletto' is the most feeble

opera of Signor Verdi with which we have the advantage to be acquainted, the most uninspired, the barest, and the most destitute of ingenious contrivance. To enter into an analysis would be a loss of time and space."

If some of our previous quotations may cause a smile, this last is worthy of hearty laughter. Musical history may be said to have repeated itself, for the same measure of abuse was lavished on Wagner by writers on the art, and in both instances the general public were the first to recognize the genius of the men, for amateurs, in the true sense of the term, make no use of the spectacles of pedantry.

Many who have followed the course of musical events in this country during the past quarter of a century will remember the extremely silly observations made concerning the splendid Manzoni Requiem when it was produced, under the composer's own direction, at the Albert Hall in 1875. Because the music was truly redolent of Italian warmth, and bore no resemblance whatever to the sober style of church music thought most appropriate in England and Germany, it was condemned in strong terms, the tremendous dramatic force of the "Dies Irae," the exquisite beauty of the "Recordare" and the "Offertorium," and the profound pathos of the "Lacrymosa" only exciting the ire of those who seem to be of opinion that all sacred music should be penned in one manner, and that the least effective from an art point of view. Even Mr. Crowest says some hard things about the Requiem, declaring that it savours more of the world than the cloister. This is nothing against it, for most of us are labourers in the vineyard, and have no desire to be immured in the cloister.

The closing chapters deal with Verdi more as a man than as a musician. A cordial tribute is paid to the sterling qualities of the master's personal character, his love for gardening, which keeps him alive, his modesty and gentleness, though as a typical Italian he can display excitability when he pleases. The book is enriched with several well-executed portraits, and is fully indexed.

Musical Gossip.

THERE were various academical performances last week which require brief record. In order to summarize them we should begin with that of the Royal College of Music on Tuesday evening. The programme, under the direction of Prof. Villiers Stanford, included Beethoven's 'Coriolan' Overture, Mr. F. H. Cowen's 'Scandinavian' Symphony, and Dvorák's 'Carnaval' Overture, all excellently played. Mr. Herbert Fryer, a scholar, gave a very creditable performance of Grieg's Pianoforte Concerto in a minor.

ON Thursday evening in St. James's Hall the 'Golden Legend' was performed by students of the Guildhall School of Music, under the direction of Mr. W. H. Cummings, and, speaking generally, the performance left very little to desire. The evening hymn, "O gladsome light," was rendered with such merit that there was no deflection in pitch, which so frequently occurs in this unaccompanied movement. As to the efforts of the principal performers, it would be premature to offer criticism, as they are still under study. The performances emanating from Trinity College and the Royal Academy of Music have already received notice.

THERE was an extra concert at the Crystal Palace last Saturday afternoon, consisting

entirely of Wagnerian selections, the principal item being the major portion of the second act of 'The Flying Dutchman,' exceedingly well rendered as to the principal parts by Miss Ella Russell, Mr. Ludwig, and Mr. Herbert Grover. The chorus, however, was very small. Previous to this were interpreted the Evening Star song and Elizabeth's Greeting from 'Tannhäuser,' the Prelude to 'Lohengrin,' and selections from 'Die Meistersinger.' Mr. Manns, of course, conducted.

Also on Saturday Herr Richard Buchmayer gave his second historical pianoforte recital at the Queen's Hall, and though the audience was small, owing probably to the fog, the programme was exceedingly interesting and instructive, especially to young musicians. It ranged from Sweetinck to Brahms, and included items by John Bull, C. Ritter, and Kuhnau, and various other pieces by Couperin, Scarlatti, Rameau, J. S. Bach, W. F. Bach, Krebs, and Kirnberger. An item worthy of mention was the set of Variations by Beethoven on the theme which he has used in the 'Eroica' Symphony. Herr Buchmayer may be encouraged to give more recitals of this description when opportunity permits.

The ante-Christmas season of the Popular Concerts closed on Saturday afternoon last with a programme that included Mozart's Quartet in c, No. 6, perhaps the finest of the set dedicated to Haydn, with Lady Halle as the leader. M. Slivinski was at his best in Chopin's Sonata in b flat minor, with the Funeral March, a work which, of course, suited the Polish composer's countryman; and the concert ended with Schumann's Pianoforte Trio in F, Op. 80, in which the artists already named were ably assisted by Mr. Paul Ludwig. Mr. Robert North was the vocalist.

PERFORMANCES of 'The Messiah' were given at the Manchester Halle Concerts on Thursday and Friday last week, with Madame Alice Esty, Miss Ada Crossley, Mr. Lloyd, and Mr. Santley as the principal vocalists. Under the direction of Mr. F. H. Cowen the Manchester performances appear to be as prosperous and artistic as when Sir Charles Halle was at his post.

HERR SAUER's Chopin pianoforte recital on Thursday last week in St. James's Hall was successful in every respect. The manipulation in the two elaborate Sonatas in b flat minor, Op. 35, and in b minor, Op. 58, was little short of miraculous, and many smaller pieces were executed in an equally effective manner. A little more warmth of feeling might, perhaps, have been infused into some of the selections, but no other fault could possibly be found with the playing of Herr Sauer.

THE concert given by Miss Maude Danks in St. James's Hall on Monday evening, in aid of the Benevolent Fund of the Royal British Nurses' Association, was considerably above the average of entertainments given for charitable purposes. Messrs. Ross and Moore afforded some of their examples of perfect ensemble pianoforte playing. Mr. Percy Such evinced considerable skill as a violoncellist in two movements by Davidoff, and Miss Lilian Stuart, Mr. Ffrangcon Davies, and the concert-giver took effective part in the performance.

The first concert of the new year will take place on Saturday next at the Queen's Hall, the work to be performed being 'Elijah,' Madame Medora Henson, Miss Ada Crossley, Mr. Lloyd Chandos, and Mr. Santley will be the principal artists.

We are glad to learn that the Committee of the Bach Choir have decided to perform Prof. Stanford's magnificent 'Requiem' at their concert in the Queen's Hall on March 8th next year. The principal parts will be sustained by Miss Marie Brema, Mr. Plunket Greene, Madame Medora Henson, and Mr. Thomas. The more frequently this work is heard the better it will be appreciated, for it is veritably a masterpiece.

THE new choral work which Sir Arthur Sullivan has definitely arranged to produce at the Leeds Festival in October next year may be based on 'The Vicar of Wakefield.' Prof. Villiers Stanford's new 'Te Deum' will be among the novelties, and also a symphonic poem by Herr Humperdinck.

THE Crystal Palace Saturday Concerts will not be resumed until March 12th, but will be continued until May, when an extra performance will be given, as usual, for the benefit of Mr. Manns.

PERMISSION has been given by Sir Arthur Sullivan to the Royal Carl Rosa Opera Company to perform his cantata 'The Martyr of Antioch' as an opera. The production will take place early next year, and though we shall have to judge it in a critical manner, it is to be hoped that the work in its new form will prove more successful than it has been in the concert-room.

THE Bohemian String Quartet will return to England at the end of February next, when, besides appearing in Manchester, Newcastle-on-Tyne, Birmingham, Bradford, Leeds, York, and other provincial towns, they will give their first concert at St. James's Hall in London on March 1st; they will appear also at the last of the Hampstead Popular Concerts on March 11th, and at St. James's Hall on March 29th.

DRAMA

THE WESTMINSTER PLAY.

THIS year the Westminster boys performed as their Latin play the 'Trinummus' of Plautus, who, if inferior to Terence in polish, makes, with his broader fun and livelier dialogue, a ready appeal to a modern audience. This play, which seemed somewhat unduly cut down, was rendered with that clear elocution which is a Westminster tradition, and its many pointed lines on such subjects as the inconsiderate longevity of wives, and the views of young men on their fathers' property, were well enunciated and appreciated. We noticed two or three strange quantities, which seem to be traditional, as we heard *fides* both this and last year. Mr. G. H. Bernays distinguished himself in the comic part of Stasimus the slave. His remarks on the insalubrity of the land he wished no one to take from his master were capitally delivered, and his action throughout was good, though overdone at the beginning of his drunken scene. Mr. A. C. L. Wood as Lysiteles, and Mr. E. A. Cotterill as Lesbonicus, a prodigal son with a dash of generosity, an ancient Charles Surface, were spirited, the latter especially in his scene with Philto. Charimides (Mr. F. T. Barrington-Ward) was the best of the old men, but Philto as the complacent father deserves notice, as does the Sycophant, who wore a mushroom hat and Arabian trousers. Megaronides and Callicles were creditable, but dressed too much alike. The epilogue contained plenty of smart hits couched in the usual classical form. One notable line was:—

Nescio quid malus nascitur Austulide,

and "Ranji" was praised in Latin, probably for the first time.

Dramatic Gossip.

THE monotony of the dull season in the year was rudely disturbed by the assassination of Mr. William Terriss outside the Adelphi Theatre on the evening of the 16th. There is no need to say more concerning an incident which, sad as it is, furnishes, when stripped of adventitious trappings, an exhibition of squalid and morbid vanity. Things of the sort happen occasionally to ruffle the surface of life, apt without them to seem tame and colourless. More than enough publicity is given to incidents of this class by the publications which thrive on sensation. William Charles James Lewin, other-

wise Terriss, is said to have been the son of George Lewin, barrister, and the nephew, on his mother's side, of George Grote. He was, it is stated, born in London in 1849, was a blue coat boy, subsequently educated at Windermere College and Jesus College, Oxford, and was for a short time in the royal navy. These statements, most of them printed in the 'Dramatic List,' are not supported by the 'Alumni Oxonienses' of Mr. Foster. Mr. Terriss began in October, 1867, his theatrical career at the Prince of Wales's Theatre, Birmingham. He appeared in London at the Prince of Wales's Theatre, under the Bancroft management, in Robertson's 'Society,' and went to Drury Lane and elsewhere. His name appears to be given indifferently at the outset as William Terriss, Walter Terriss, and W. H. Terriss. In the intervals between his successive appearances he made experiments in tea planting, sheep-farming, &c., but decided at length to stick to the stage. Doricourt in 'The Belle's Stratagem' was played by him at the Strand 250 times. After playing Julian Peveril in 'Peveril of the Peak' and many other parts he won recognition at the Court as Squire Thornhill in 'Olivia,' a part he repeated at the Lyceum. At the Haymarket he played Capt. Absolute, and at the Lyceum Château-Renaud in 'The Corsican Brothers,' 'Sinnatus' in 'The Cup,' Cassio, Mercutio, Romeo, &c. During late years he has been most closely associated with the Adelphi. His best performance was as William in 'Black-Eyed Susan.' He kept to the end his slim figure, his handsome face, and his gallant bearing, and remained an ideal representative of Adelphi melodrama. There was not much subtlety or psychology about his performance, but he was extremely popular with the gods. Mr. Terriss leaves behind him on the stage a son and a daughter.

ALPHONSE DAUDET was a fairly prolific dramatist. His contributions to the stage consist of 'La Dernière Idole,' a one-act comedy written in conjunction with Ernest Léprieux (Manuel), Odéon, February 4th, 1862; 'Les Absents,' one act (music by Poise), Opéra Comique, October 26th, 1864; 'L'Écuyer Blanc' (with Léprieux), one act, Comédie Française, April 8th, 1865; 'Le Frère Aîné,' one act, Vaudeville, December 18th, 1867; 'Le Sacrifice,' three acts, Vaudeville, February 11th, 1869; 'Lise Tavernier,' five acts, Ambigu, January 29th, 1872; 'L'Arlesienne' (music of Bizet), Vaudeville, September 30th, 1872; 'Fromont Jeune et Rissler Aîné' (with Belot), five acts, Vaudeville, September 18th, 1876; 'Le Char' (with P. Arène, music of Pessard), Opéra Comique, January 18th, 1878; 'Le Nabab' (with Pierre Elzeard), five acts, Vaudeville, January 30th, 1880; 'Jack' (with Lafontaine), five acts, Odéon, January 11th, 1881; 'Les Rois en Exil' (with P. Delair), five acts, Vaudeville, December 12th, 1883; 'Sapho' (with Belot), five acts, Gymnase, December 18th, 1885; 'Numa Roumestan,' five acts, Odéon, December 15th, 1887; 'La Lutte pour la Vie,' five acts, Gymnase, October 31st, 1888; 'L'Obstacle,' four acts, Gymnase, December 27th, 1890; and 'La Menteuse' (with Léon Hennique), three acts, Gymnase, February 4th, 1892. A volume of his 'Théâtre' was issued in 1889.

In the speech of farewell made by Mr. Forbes Robertson at the close of his season at the Lyceum, the announcement was made that 'Hamlet' would be played early in the new year in some principal German cities.

MR. E. TERRY will appear at Terry's in February in 'The White Knight' of Mr. Stuart Ogilvie. His company will include Miss Anna Hughes, Misses Esmé and Vera Beringer, and Mr. Abingdon.

TO CORRESPONDENTS.—W. W.—E. D. E.—T. R.—L. D.—L. D. B.—received.

Erratum.—No. 3660, p. 859, col. 2, Mathematical Society line 5, for "Mr. F. Hardcastle" read Miss F. Hardcastle.

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